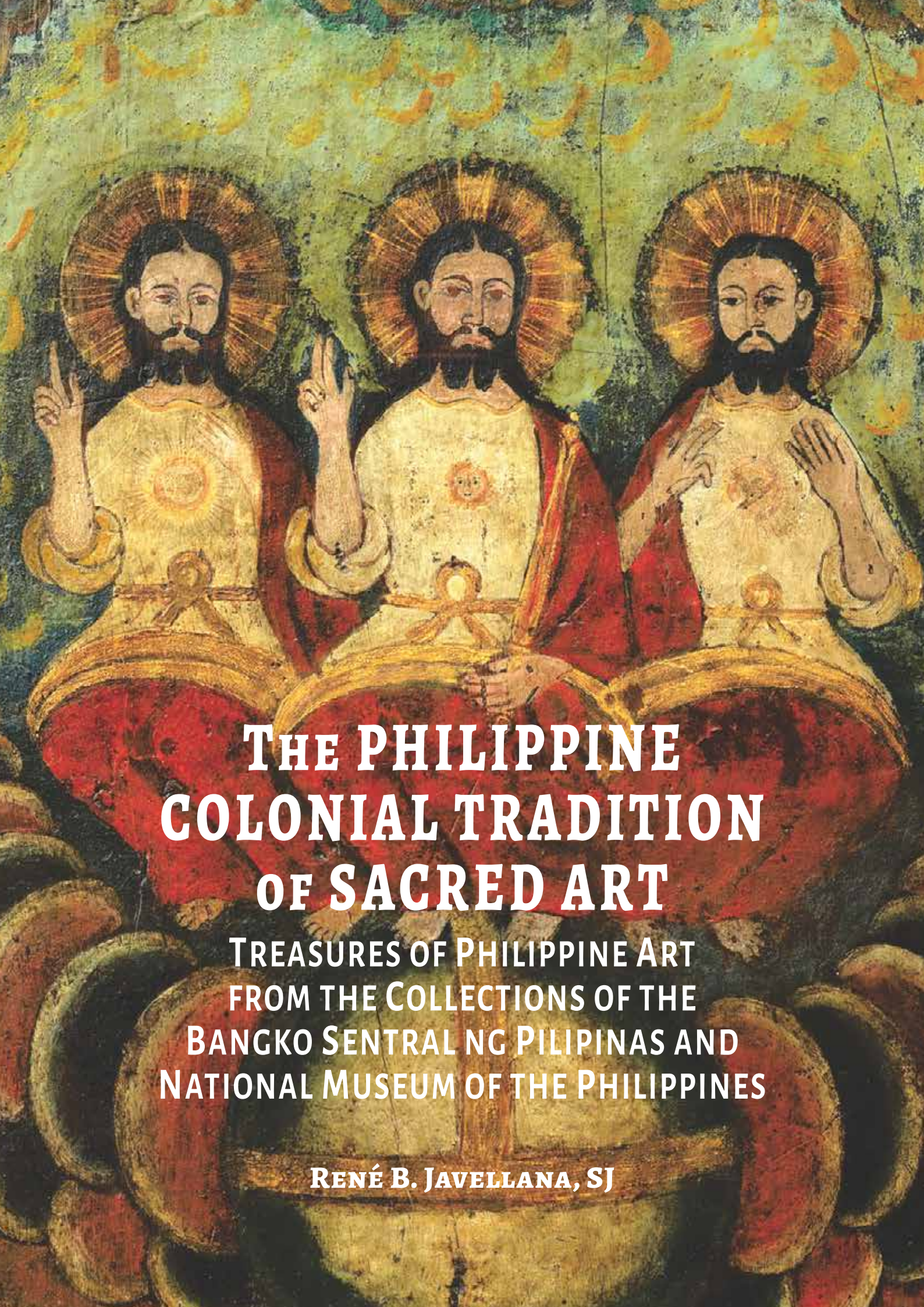

The Philippine Colonial Tradition of Sacred Art

Treasures of Philippine Art from the Collections of the Bangko Sentral ng Pilipinas and National Museum of the Philippines

René B. Javellana, SJ

Front cover image:
La Santisima Trinidad
Unknown artist
Late 18th to early 19th century ▪ Oil on panel
National Fine Arts Collection of the National Museum of the Philippines

The PHILIPPINE COLONIAL TRADITION of SACRED ART

Treasures of Philippine Art from the Collections of the Bangko Sentral ng Pilipinas and National Museum of the Philippines

René B. Javellana, SJ

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THE PHILIPPINE COLONIAL TRADITION OF SACRED ART

Treasures of Philippine Art from the Collections of the Bangko Sentral ng Pilipinas and National Museum of the Philippines

Art History and Conservation Publication Series Volume 3

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About the National Museum of the Philippines

SAGRADA FAMILIA

FOREWORD

On February 12, 2016, the National Museum of the Philippines opened the *Bangko Sentral ng Pilipinas Gallery of Paintings of the Philippine Colonial Tradition of Sacred Art*. Filling one of the largest rooms in the National Museum of Fine Arts, the Ramon and Milagros del Rosario Family Hall, a total of 61 paintings were installed, 55 of which are on loan from the collection of the BSP.

The program to augment our National Fine Arts Collection began when we developed a new curatorial masterplan for the National Museum of Fine Arts in 2012. We sought to tell the story of Philippine art history illuminated by artworks that would serve to develop the visual literacy of our museum audiences. However, due to the intermittent collecting practices in the past, the museum had limitations in enabling a proper narrative of our artistic heritage.

Our partnerships with government institutions with substantial art collections, especially the BSP have helped us tell a fuller story of the Philippines' creative past. Besides the artworks for the sacred art exhibition, they lent to us representative artworks from the academic period with paintings by Juan Luna and Felix Resurrección Hidalgo, late 19th century oil portraits by Isidro Arceo and Simon de la Rosa, among others, as well as the *Via Crucis* by an unknown Bohol master. In all, we have been fortunate to have loaned 100 important and notable artworks from the BSP since 2015.

This goodwill was also enhanced by some members of our Board of Trustees. Among them, Fr. Rene Javellana, SJ, a distinguished historian, agreed to give a detailed tour of the *Bangko Sentral ng Pilipinas Gallery of Paintings of the Philippine Colonial Tradition of Sacred Art* to the international participants of the SEAMEO SPAFA Christian Art Workshop. It took place in March 2016 and comprised a week-long program of lectures, study visits, group activities and hands-on sessions, enhancing participants' understanding of different facets of Christian artistic expressions and traditions in Southeast Asia in general and the Philippines in particular. Fr. Javellana agreed to write a catalogue for the exhibition which was eventually transformed into this monograph, realizing that non-Christians should be able to understand the iconography of Roman Catholic sacred art.

As with all our galleries at the National Museum of Fine Arts at the Old Legislative Building, it is our aim to offer as wide and comprehensive a range of Filipino works of art in this or any other genre as possible—perhaps more than can be seen on public display anywhere else. The *Bangko Sentral ng Pilipinas Gallery of Paintings of the Philippine Colonial Tradition of Sacred Art* is one such space, and here is a monograph to help us appreciate better our unique art history.

JEREMY R. BARNS
Director-General
National Museum of the Philippines

Previous page:
La Sagrada Familia
Unknown artist ▪ Early to mid 19th century ▪ Oil on panel
National Fine Arts Collection of the National Museum of the Philippines

MESSAGE

The Bangko Sentral ng Pilipinas (BSP), together with the National Museum of the Philippines, is honored to present this book, "The Philippine Colonial Tradition of Sacred Art: Treasures of Philippine Art from the Collections of the Bangko Sentral ng Pilipinas and National Museum of the Philippines," written by the esteemed René B. Javellana, SJ.

The rich artistry, as well as deep religious tradition of Filipinos are depicted by the outstanding pieces of art in this book. This not only speaks of our Catholic faith but of who we are as a people.

Through the years, the Bangko Sentral has been a champion of collecting and preserving Philippine artworks and is privileged to be a steward of these national treasures. In fact, fifty-five of the sixty-one pieces of sacred art featured in this publication are from the collection of the BSP. Needless to say that it is also our aim to bring these artworks closer to our people through exhibits and publications, enabling them to learn more about our nation's past.

With this publication, we encourage the academe to continue further research and studies of our cultural heritage. The preservation of our heritage is indeed a shared responsibility and the BSP values the contributions of historians, educators, and researchers in providing new knowledge for the proper conservation of our national treasures, thereby allowing future Filipino generations to appreciate their legacy.

May this book on the Philippine colonial tradition of sacred art transcend the purely religious and uplift the mind and spirit of every reader inspired by the artistry of Filipinos.

BENJAMIN E. DIOKNO
Governor
Bangko Sentral ng Pilipinas

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Unknown artist ▪ Early to mid 19th century ▪ Oil on panel
Collection of the Bangko Sentral ng Pilipinas

The Philippine Colonial Tradition of Sacred Art

Treasures of Philippine Art from the Collections of the Bangko Sentral ng Pilipinas and National Museum of the Philippines

Catalogue by René B. Javellana, SJ
Associate Professor
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The National Museum of Fine Arts puts together in its Gallery III fifty-five works of sacred art from the collection of the Bangko Sentral ng Pilipinas (BSP, formerly called the Central Bank of the Philippines) and a few pieces from the National Museum of the Philippines. Also known as ecclesiastical or church art, the generic nomenclature of these collections is not without controversy. "Sacred" refers to the subject matter or theme as well as the original use as objects of devotion and ritual. But in a museum setting, such devotional use is absent and underplayed. Instead, the works are displayed for aesthetic, historical and cultural reasons. In situ, these works would have been placed on an altar, in a place of honor in a home, with candles and floral offerings in front of it.

These artworks can also be called "religious art." Because the works are Christian-themed, the label "religious" would appear to limit the term to Christian art but then strikingly absent are Buddhist and Muslim art which can be religious as well. Buddhists have images of Buddha from Sakyamuni or Gautama to the Maiterya Buddha and a host of bodhisattvas or saints. While Islam proscribes the human or animal figure, its art of calligraphy used for Quran manuscripts and as decorations for mosques and palaces is highly evolved. To call it ecclesiastical or church is also misleading because most of the works on display do not come from churches or ecclesiastical buildings like convents and monasteries. In fact, many are from family collections that were unloaded to the antique market in the 1970s or thereabouts. However, because it has been the common practice and in popular use, despite its limitations, the term "sacred" will be used to refer to the collections in general.

The National Museum collection began before 1965, when the Museum mounted the exhibit *Santissimo Nombre de Jesús*, on the occasion of the quadricentennial of the arrival of Miguel Lopez de Legazpi and the establishment of the first colony, as well as the construction of the first church, the Augustinian priory Santo Niño de Cebu. In that exhibit, the National Museum already showed a *retablo* from the Church of San Nicolás Tolentino in Dimiao, Bohol.

The BSP collection dates to the time of Central Bank Governor Gregorio S. Licaros, who—on the occasion of the bank's transfer in 1971 from its old and cramped quarters at the Aduana/Intendencia building in Intramuros to its new quarters at the corner of Roxas Boulevard and Vito Cruz (now Pablo Ocampo)—needed furnishings for its offices and hallways. He acquired works of contemporary artists. This contemporary collection grew over the years. In January 1981, Licaros' successor, Governor Jaime C. Laya, did much to augment and enrich the BSP collection by also encompassing works at the origins of Philippine art. Himself a heritage advocate who had written on colonial antiques and collecting in general,[1] the economist Laya brought his discriminating eye when collecting for the BSP.

The BSP has already shown its commitment to heritage conservation. The bank's head office was built on a property of the Philippine Navy which also owned the lot of the navy station, west and in front of the BSP and across Roxas Boulevard. In what is now Central Bank property

stood Fort San Antonio Abád, a forward fortification and southern defense of Intramuros. In the 18th century, after the British occupation of Manila (1762-64), an older fortification built on the same site was expanded, improved and repurposed as a *polverín* or ammunition storage. The former *polverín* of Manila was at Bastion de San Diego, the southwest bastion of Manila and within the Walled City's perimeter. When the British entered Manila, it was quite near the bastion—at the defensive walls' southern flank. In a post-occupation review, the military engineers saw a possible catastrophic event had the British bombarded and penetrated the bastion. So they recommended moving the *polverín* some three kilometers south.

Fort San Antonio Abád was not the only *polverín* of Intramuros; up river of the Pasig and into its tributary, the San Juan River, was another *polverín*. Far from the city, nonetheless, it was accessible by boat and with advanced notice of an invader, the military could easily send for the arms and gunpowder.

After the British occupation, Fort San Antonio Abád entered more than a century of uneventful existence until bombarded by Commodore George Dewey's ships in the Battle of Manila Bay. This battle between the American fleet and the obsolete Spanish fleet under Admiral Patricio Montojo y Pasarón spelled the end of Spanish colonial rule. Occupied by American forces in 1898, it was the first place where the Stars and Stripes flew—on the pockmarked walls of the fort, damaged by American artillery.

The fort was further damaged during World War II when Japanese forces built a bunker and platform for anti-aircraft inside the fort. It was a strategic target for US bombing.

When the fort was restored, the Japanese bunker could not be demolished easily because it was built of thick reinforced concrete. Left there, it speaks about a period in the fort's history. Fort San Antonio Abád is protected by the Metropolitan Museum of Manila on the seaward side and by the BSP buildings on three other sides facing Harrison Boulevard and Pablo Ocampo. It has been restored as an open area for functions of the BSP and the Met Manila, its life and usefulness extended through architectural reuse.

The Met Manila has displayed some of the BSP's colonial collections, including its ecclesiastical collection. It gave the public a glimpse of what the BSP had, but not all of it, because part of its art and antique furniture collections are being used in the offices while some works are in storage.

The BSP also built a gold room at the Met Manila for its collection of precolonial gold artifacts. With the collection at the Ayala Museum in Makati and the modest collection of the National Museum of the Philippines, we can easily see, admire and appreciate the artistry of the ancients, marvel at the mastery of our ancestors in goldsmithing and bow to their exquisite taste, belying the colonial claim that they were primitives.

The Met Manila has been the site of changing exhibits, among them Byzantine icons and Renaissance paintings that former First Lady Imelda R. Marcos had bought or acquired as gifts. On the occasion of Pope John Paul II's first visit to the Philippines in 1981, a touring exhibit from the Vatican was also mounted there.

In 2016, the National Museum of the Philippines and the BSP entered a contract where BSP was to loan pieces from its Spanish colonial collection to the National Museum for a year, ending in June 2017. Placed together, the Museum and the BSP's collections display a significant cross-section of colonial ecclesiastical art. Notable in the exhibit are works by known masters such as Damian Domingo, Simon Flores and Justiniano Asunción. Also worth noting is a portrait of a historical figure, Padre Francesco Palliola, whose martyrdom in the 17th century is undergoing canonical investigation leading to possible canonization.

Provenance. While the collections are an important benchmark for a history and critical appreciation of colonial-era achievements, the works pose a problem of provenance or provenience. Provenance answers the questions: who made the work? when? where? for whom or for what? under what social and cultural circumstances? Provenance also traces the history of the work from its creation to its acquisition by the National Museum and the BSP.

While an artwork itself may give clues as to provenance, usually, it is documented by the name of the artist and year of completion written on the work, either on the painted surface or at the back or elsewhere. What it is about or its subject gives a clue to its possible uses, the social and cultural circumstances where the work figured and for whom the work might have been made. Clearly, the religious subject of almost all of the works in the collection indicates that they were intended for devotion and would have been placed on an altar. Their small sizes indicate that most of the works were for personal and familial devotion and not for public display in a church or chapel. These works would have been larger in dimension. The folksy and naïf style of many works also indicate that these were not meant for a church, where works are usually made by well-known artists who are skilled in the tradition of Western painting and iconography.

So while the works are largely anonymous and have no clear year of creation, much can already be known and said about these. Ideally, though, for a more systematic and critical history along the standards of modern historiography and writing, more specific data is important.

Antique market. One reason why the provenance of many artworks is uncertain would be the circumstances through which these were acquired. Many came from the antique market especially active in the 1970s.

The desirability of antiques began in the post-World War II decade of the 1950s. The more important collections such as those of the Bantugs, Hidalgos, Luis Araneta, Locsins and the Dellotas of Iloilo were motivated by sentiment, a historic and nationalistic sense to preserve a past that had been ravaged by war, a nostalgia for an era and lifestyle abruptly disrupted. The ruined and derelict city of Manila, especially Intramuros, was a scene of cultural and artistic rescue as whatever could be salvaged of artistic value from the ruins of the 1945 bombing and cannonade were collected.

The generation that collected was rooted in pre-war Philippines, an era fondly remembered as "peace time." The cultural loss that was Manila, and specifically Intramuros, is reflected in Nick Joaquin's essay calling Intramuros the high altar of Hispanic Manila, regarding greater Manila as a sanctuary and Intramuros its gravitational center, just as the *retablo mayor* was the focal point of the baroque Hispanic church.

The 1950s were also marked by field research by Benito Legarda, Fernando Zóbel de Ayala and many others, including the American scholar Richard Ahlborn who had been enraptured by the Philippines' Spanish colonial past. Legarda, a Harvard-trained economist who was to publish a book on 19th century Philippine economy, published "Colonial Churches of Ilocos" in *Philippine Studies*.[2] Much later, in 1981, he published "Angels in Clay: The Typical Cagayan Church Style" in the *Filipinas Journal 2*. Legarda posed a question if there might be a regional style and his essay on Cagayan was written to prove it was so.[3] Ahlborn was to become a curator of the American section of the Smithsonian in Washington, D.C. and a specialist in the Mexican-Hispanic legacy in the US. The result of his scholarly excursions were the essays on churches of Central Luzon, notably Rizal and Bulacan.[4]

Churches were the repository for paintings and sculptures as they were part of Catholic worship, but the people also had their versions of the religious image. Zóbel, an artist himself best known for his abstractions, published the first critical book on the colonial *santo* or holy image,[5] where he proposed a stylistic classification of the *santo* as classical, popular or ornate. The book *Philippine Religious Imagery*, published in 1963, was an expansion of an earlier essay in *Philippine Studies*,[6] but now enriched with Zobel's line drawings done during field research. Photographs by Nap Jamir were a visual documentation of ecclesiastical art.

In 1972, Alicia Marquez Lim-Coseteng published *Spanish Churches in the Philippines* under the auspices of the United Nations Educational, Scientific, and Cultural Organization (UNESCO) National Commission in the Philippines.[7] The book may be said to have closed an era. While viewing colonial churches (and the art within them) in the context of the strategies

of evangelization and colonial control, the author analyzes their aesthetic features and cites their artistic value. But no attempt is made to dissect particular churches or groups of churches and trace their development and alterations so as to separate the different elements that accrued over time. The book belongs to the formalistic studies by Legarda and company.

Despite the work of scholars, many artworks were missed, improperly documented, and insufficiently appraised for their artistic and cultural value. These were works that surfaced in the antique market. While antique dealers were knowledgeable about the works they handled and could recognize style and provide some information, these objects were not rigorously or systematically documented. They were being marketed as desirable prestige items for decorating a house. Whatever their historical and cultural value was left unexamined. Dealers would carry artifacts that were brought to them by their owners or by agents who searched the countryside for works to bring to the dealer. Some favorite places for such searches were the Ilocos, Central Luzon, Iloilo, Cebu and Bohol. Agents, aware of trends in the market, would mislabel an artifact. At one time, Bohol folk *santos* were all the rage and so Bohol images or images claiming to be from Bohol proliferated.

What passed through the dealers' hands came from many sources. Some were clearly salvaged pieces, even going back to before World War II. The Dellotas had limestone pieces said to have come from the Oton church damaged in the Caycay earthquake of 1910. Some works came from families who were unloading their antiques to raise money to repair a crumbling ancestral home or to invest in other things, such as a retail business or real estate, or as a means to amicably divide inheritance. Some came from homes threatened by destruction from government infrastructure projects as happened to the Hidalgo home, which was demolished to make way for the Nagtahan flyover at the intersection between Aurora Boulevard and Legarda Street. Items from the Hidalgo home found their way to Casa Manila in Intramuros.

Other pieces came from churches. As a consequence of the Second Vatican Council's renewal of the liturgy or Catholic rites, some priests were swept by iconoclastic fervor, saying that Vatican II had declared war on the past Latin Mass and rituals dating from the 16th century Council of Trent. So priests had the communion rail removed, the pulpit decommissioned, and in some instances took out images from *retablos*. *Santos* and silver altar frontals appeared in the antique market, eagerly consumed by a growing band of collectors especially in the 1970s. Frontals were made into headboards for beds or as hangings in living rooms and dining halls and silver *andas* were converted into coffee tables for the *sala*.

Vatican II said no such thing that the past was over. In fact, Vatican II recognized the legacy of the past and insisted that the legacy be preserved and integrated into the reformed liturgy. But some priests were more Vatican II than Vatican II. So when pieces disappeared from churches like a pair of cherubs holding symbols of the Passion that once hung above the image of the Nuestra Señora de Dolores in Tanay's Church of San Ildefonso, after the row had died down, there was no serious attempt to find the missing piece. The Tanay Dolores, a statue in the round, wears the *verdugado* or court dress of the Spanish queen, suggesting that this image was probably of early vintage, c. the 17th century, making it a piece that has survived three centuries. Ivory hands and faces of *santos* disappeared, some replaced by wood. But who precisely was responsible for the loss is uncertain.

Paintings were badly neglected and poorly preserved whether in churches or private homes which had no temperature or humidity control. Even when kept indoors, these works deteriorated with fluctuations in temperature and humidity.

The 1970s witnessed a surge in antique collecting, in part spurred by First Lady Imelda R. Marcos' love for antiques and a developing Filipino style for public buildings as well as for residences. The 1970s, especially after President Ferdinand E. Marcos had declared martial law in September 1972, saw a massive state-sponsored building project. Imelda, who spearheaded these projects, wanted them to reflect the "Filipino soul." And Philippine style followed two tacks: in the direction of abstraction as exemplified by the Cultural Center of the Philippines and in the direction of literalism as exemplified by the Coconut Palace. It was the

literalist tack, which followed and built upon the styles of vernacular and colonial architecture, that fostered a liking for antiques.

Alice Guillermo writes: "The Marcos period saw a boom in the art market. Imelda R. Marcos' interest in the arts gave rise to patronage by her and by a number of government officials and their wives." Guillermo cites the collecting done by the BSP under Laya, calling its "acquired works of 19th and 20th century Masters, early moderns and contemporary artists" as "a rich public repository of Philippine art." Other collections were made by Casa Manila, under the Intramuros Administration, the Government Service Insurance System (GSIS), the United Coconut Planters Bank and the Philippine Commercial and Industrial Bank. "Notable for having accumulated Old Master's paintings."[8]

Early during martial law, the image of the Santo Niño of Tondo disappeared. Then followed torrential rain, which was said to be a "curse" for this crime. The image was recovered, thanks to Imelda Marcos. Bicol's beloved "*Ina*," the Nuestra Señora de la Peñafrancia, also disappeared but was recovered. Upon recovery, the image had lost its silver plate vesture and what was left was the Peñafrancia in her most primitive state as the image was carved from hardwood and stained with the blood of a dog, which—according to an 18th century story—came to life as soon as the sacrificial dog was thrown into the river. It was said to be the first of *Ina's* miracles.

The spate of robberies was the dark side of the antique market. As collections expanded and demand grew, available pieces became less and less. Far from scrupulous persons took to robbing unguarded images in churches and homes. But as dealers became aware of the dubious origins of pieces brought by agents, stolen pieces became harder to sell. The case of the image of San Pascual Baylon from Baclayon church is instructive. It was stolen twice. When it first came out in the antique market, dealers were alerted and the image was recovered and returned to the church. Some years later, the image was stolen again and once more dealers would have nothing to do with it. So the image was recovered and returned to its place in Baclayon, Bohol.

The manner in which colonial paintings came to the market made it almost impossible to have clear data on provenance, especially if the work had been stolen because robbers and agents who handled stolen artifacts would dissimulate their origin to throw away suspicion from them.

Origin of sacred art. The origin of sacred art complicates provenance from the very inception and creation of the work. A review of how such art came to the Philippines will show that provenance was a problem from the very start.

Of Antonio Sedeño, the first Jesuit mission superior who died in September 1581, the chronicler Pedro Chirino wrote:

> He… looked around for Chinese painters, lodged them in our house, that they might paint saints not only for our churches but for others in Manila and outside. He encouraged the encomenderos and parish priests to provide their churches with them, helping them accordingly. In this way he furnished all the churches in the islands with statues, which were almost all of the Mother of God.[9]

Jesuits were not the only order responsible for disseminating images; the Augustinians ran a painting workshop in their convent in Intramuros and the Franciscans who printed the *Vocabulario de la lengua tagala* of Fray Pedro de San Buenventura, OFM, in Pila, Laguna in 1613, embellished the title page with a woodcut depicting the Madonna and Child.

Following upon the work of Miguel Touissant on Mexican colonial art and architecture, Zóbel suggested that, just as in Mexico where printed engravings were the conduits through which Mexican artists learned to paint saintly images and Biblical scenes, so was it too in the Philippines. The process of instruction and learning was through copying. This was in fact a time-honored practice during the Byzantine and medieval periods when copying was not considered negative but was the best way to apprehend a painting technique and the tradition behind it.

The printing press, made popular and ubiquitous after Johannes Gutenberg had perfected the movable type press and published the Gutenberg Bible, developed to be the most pervasive medium of communication in 15th century Europe and beyond. We can draw an analogy between the press and today's Internet to have a sense of the power and influence of this medium of communication. Through the press, text and images could be disseminated quickly and widely, reaching the outposts of European empires in Africa, America and Asia.

In the hands of the Protestant reformers, the press was a tool for advancing their cause and denouncing the corruption of the Catholic Church. It was most effective in its propaganda using engravings for its satirical political cartoons. Seeing the power and usefulness of the press, religious orders and the Catholic hierarchy used it to counter attacks and glorify the power and achievement of Catholicism. In the Philippines, the major religious orders had printing presses operating. When Ignatius Loyola was beatified in 1608, the Jesuits in the Philippines had large prints of the *beatus* made and disseminated in their schools, parishes and mission areas and also to others. Similarly in Europe, the Jesuits engaged the services of Jean-Baptiste Barbé and possibly Peter Paul Rubens in coming up with an illustrated life story of Ignatius Loyola on the occasion of his beatification. Printed in 1609, it was reissued in 1622 on the occasion of Ignatius' canonization the previous year.

Engravings as single print or *estampas* for large prints and *estampitas* for smaller prints, as well as engravings incorporated into books as decorative *vinietas* or vignettes, frontispiece, chapter dividers or as decorated capitals, were produced.

Engravings from Europe were brought in by friars and missionaries in their luggage or were churned out by the local presses. Initially, engravings used wood as clichés, such as the image of Santo Domingo in the frontispiece of the *Doctrina Christiana*, printed in 1593 by a Chinese convert, Juan de Vera. Made in Binondo, it was printed using woodblocks following the Chinese technique. By the 18th century, however, the woodblock had been replaced by the far more delicate and exquisite copper plate. This century saw the emergence of the Filipino engravers who signed their names such as Francisco Suarez, Nicolas de la Cruz Bagay, Lorenzo Atlas and Phelippe Sevilla. "The fact that Filipino printmakers… signed their works, and affixed 'Indus Manil,' 'Indio Tagalo,' even 'Indio Filipino' implies confidence in both their art and ethnic identity," writes Regalado T. Jose.[10] Or is it rather that the printmakers were conforming to censorship regulations that all printed works should be signed and that no anonymous or clandestine work be allowed to circulate? Whatever the reason, the fact remains that engravings were pervasive and could easily serve as prototypes for paintings.

Aside from engravings and prints, there were actual prototypes of images that came via the galleon from Spain or Mexico. Santo Niño de Cebu, Jesus Nazareno, and Nuestra Señora de Antipolo aka Nuestra Señora de la Paz y Buenviaje were brought to the Philippines. And there are the mysterious images claimed to have been found adrift in the sea or river or discovered by Spanish troops while reconnoitering, namely: Nuestra Señora de Guia in Ermita, Manila; Nuestra Señora de Dolores de Porta Vaga in Cavite Puerto; and the Birhen ng Caysasay in Taal, Batangas. Early prototypes that were locally made are: Santissimo Rosario or La Naval of the Dominicans (1593), La Japonesa, also a Santo Rosario in Binondo (by early 17th century) and the Birhen ng Manaoag (c. 1608), a Santo Rosario in the Shrine in Manaoag, Pangasinan.

The Santo Niño found by Juan Camus, a Basque soldier in Miguel Lopez de Legazpi's occupying troops, is believed to have been the same image Magellan had given as a gift to Juana, the wife of Rajah Humabon of Cebu who was baptized and named Carlos after the Spanish king. This was in March 1521. As Legazpi's troops landed on the smouldering ruin of the Visayan village Cebu in April 1565, Camus—rummaging through the houses damaged by cannon fire from Legazpi's ships—saw the Santo Niño in a box. Described as in the "style of Flanders," the statue still had its bonnet. Turned over to the Augustinians, the image was enshrined in the first church built in the Philippines, the Santo Niño. The image was so pervasive and devotion to the Santo Niño was widespread, it was copied as a sculpture in the round, bas relief or painted on panel, an example of painting about an artwork.

The Jesus Nazareno was brought from Mexico in 1609 and entrusted to the Recollect church in Bagumbayan before reaching its final destination, Quiapo Church, on the northern bank of the Pasig River. The Antipolo Virgin was a gift of Governor General Niño de Tabora to the Jesuits. Given in 1626, it was brought to the Jesuit church of Antipolo but was subsequently brought as patroness of the Manila Galleon. After completing a number of successful voyages across the Pacific, the image was returned to Antipolo where it was given the sobriquet Nuestra Señora de la Paz y Buenviaje. Like the Jesus Nazareno, the image came from Mexico and was carved of dark wood similar to ebony. The dark-skinned images are associated in Spain with the medieval period when images such as the Nuestra Señora de Monserrat were made. Dubbed "*la Moreneta*" (the small Moor), dark-skinned images are associated with Visigothic Spain. Obviously, the dark-skinned image type spread to Mexico.

Like the Santo Niño, the Antipolo Virgin was popular and the subject of engravings. At least two engravings of the Antipolo Virgin, depicting her in a *retablo*, are known. These pieces were printed on paper and on silk and were keepsakes of a pilgrimage to the Antipolo shrine. The Antipolo Virgin with the Nuestra Señora de la Rosa is the frontispiece of Pedro Murillo Velarde's history of the Jesuits, from 1616 to 1727. The engraving was made by Nicolas de la Cruz Bagay, one of the 18th century's prolific engravers.

Mysterious in origin are the De Guia, the Dolores de Porta Vaga and Caysasay Virgin. The De Guia was found by Legazpi's soldier on a pandanus plant being worshiped by the Tagalog in the village south of the Spanish enclave. The soldier did not find out anything about the origin of the image. The Caysasay Virgin is said to have been fished out of the Pansipit River c. 1639. The Nuestra Señora de Dolores de Porta Vaga in Cavite, a painting on panel, is said to have been found in a trunk floating on Manila Bay. It is curious because it is a painting about an artwork, which is a statue of the Dolorosa Virgin in Spain in a *retablo*. Painted candlesticks and hangings show that the image is about a *retablo*. The Porta Vaga image was stolen and stripped of its silver ornament, but when recovered, a date—c. 1680—was uncovered hidden for centuries under the silver.

The La Japonesa in Binondo and the Virgin of Manaoag are all representations of the Santissimo Rosario or Our Lady of the Holy Rosary, associated with the Dominicans. Their founder, Santo Domingo de Guzman, was entrusted with the task of promoting the recitation of the Rosary. The Santissimo Rosario of the Church of Santo Domingo has a face and hands and image of the Christ Child in ivory while the rest of the image is a frame draped with clothes. This image made in Manila is said to have replaced an earlier image which the Dominicans sent to Binondo, their parish among the Chinese. The image traveled with the Dominicans sent to Japan in the 17th century. On returning with the image on hand, the Dominicans reported their success at evangelizing in Japan, thanks to the prayers of the Virgin Mary. The image that returned with them was dubbed "La Japonesa," the Japanese Lady.

Knowing how painting was introduced by the Spanish friars and priests exposes the reason why provenance is a problem. That copying rather than inventing was the method of construction and that the standard for a good work was being as close as possible to the original meant many were "carbon copies" of an original. Thus, it is hard to determine which is the original and which is the copy because a close copy cannot be distinguished from the original. Oftentimes in a workshop or *taller*, multiples of the same work were made. Tasks could be divided so that one prepared the ground for painting, the master may have sketched and done the figures but left lettering, gold leafing and ornamentation to another. With sculpture, an assistant would do the rough cut that exposes the basic form of an image and a master would finish the work.

Furthermore, following Byzantine and medieval traditions of painting and saint-making, conservatism and faithfulness to tradition and doctrine were prized. Any deviation would risk being heterodox or heretical. Churchmen exercised strong censorship controls, banning certain images such as the triplet Trinity or the Holy Spirit as a woman found in Germany. These were considered dangerous or at best confusing to the less learned.

So copying, the value placed on conservatism and faithfulness to tradition, and censorship were enough to erase all traces of originality and a smidgen of development. Add to that the practice of not signing works. In fact, signing a work was considered an expression of pride. So Byzantine and medieval works as well as 18th and 19th century Philippine works were by and large unsigned. It must be noted that the signing of artworks was not common practice in Europe until the 15th century Renaissance when artists had a sense of their uniqueness and patrons valued innovation and creative twists.

For works before the 19th century, when the artworks give no clues, tracing provenance involves looking for external documentation found in such documents as a contract, deed of donation, historical account (*relación* and *historia*), inventories (*inventario*), and debit and credit accounts of a parish or religious convent (*cargo y data*). When such documents are available, data regarding an artwork might be reconstructed.

Art patronage. By the 19th century, art patronage was changing in the Philippines. The Church was no longer the dominant patron but a rising middle class of planters and entrepreneurs. Spurred by the development of export cash crops and the opening of Manila to international trade in 1849, the Philippines underwent a major economic transformation. No longer dependent and tied to the monopolistic galleon trade, which ended in 1815 in the wake of the Mexican War of Independence (1810-21), the Philippines had to be transformed into a self-sufficient and independent economy. This move, initially fostered by the Real Sociedád Economica de los Amigos de País of the late 18th century, bore fruit in the economic boom of the 19th century. The export crops of sugar, tobacco, abaca (Manila hemp), coffee and coconut spelled wealth to planters and the mestizo middlemen, mostly based in Binondo in Manila and in the port cities of Iloilo and Cebu in the Visayas. Auxiliary services such as banking, transport, and shipping also developed, bringing wealth to those forward enough and astute to see the signs of changing times.

Gaining wealth through agriculture and trade, a rising middle class built large *bahay na bato* and filled them with bric-a-brac, some imported from Europe but many locally made, such as the ornate furniture from Betis, Pampanga, the bone-inlaid trays and tables from Baliwag, Bulacan, and carved or painted images of saints from workshops in Santa Cruz and Quiapo in Manila, from Paete, Laguna, and from Iloilo, Cebu, and Bohol. Even prisoners from Bilibid were engaged in crafts. Much desired from them were glass ornaments of flowers and foliage, and human and animal figures that were commonly placed inside glass bell jars or *virinas*, in which was a Nativity scene.

Known artists in the BSP Collection.[11] In the 19th century, the anonymity of Filipino artists, first shed in the 18th century by the engravers and printers, flowed to the painters who began signing their works; the names of Juan Arceo, Damian Domingo, Mariano Asunción, Simon Flores and Antonio Malantic are noted as artists.

Briefly, here are the names and biographies of artists whose works are identified in the BSP collection.

Juan Arceo or Arzeo (c. 1785–c. 1870) is one of the earliest recorded oil painters in the history of Philippine art. He resided in San Fernando de Dilao (now Paco) in the mid 19th century. The peak of his artistic career seems to have been from the 1840s to the 1850s, when he attracted the attention of three writers—Sinibaldo de Mas, Jean Mallat, and Rafael Arenas—who recognized his talent. Mallat wrote in 1846 that among the outstanding paintings in Manila were the church paintings and oil portraits of Arceo. Arenas wrote: "After Damian [Domingo] Arceo excelled in the art of portraiture, the former residing in Tondo and the latter in Paco."

These statements are corroborated by several signed and/or dated works by Juan Arceo, many of them life-size, still in existence. For instance, the earliest is a portrait of Archbishop Fray Juan Antonio Zulaybar, signed and dated 1820, in the University of Santo Tomas Museum. Arceo's portrait of Fr. Manuel Blanco, author of *Flora de Filipinas*, appears as a print in the

book. His portrait of Fray Pedro de Santa Teresa, signed and dated 1840, shows the subject in his study cell with capiz shell windows in the background. He is depicted writing on the page of a book.

There are many other surviving signed works by Arceo as well as unsigned ones apparently his. Succeeding Damian Domingo who died in 1834, he painted hundreds of canvases for the churches and convents of Intramuros; several were saved from the destruction of World War II because the Dominicans had transferred many of his works to the new UST building on España.[12]

The Asunción family of artists spans four generations, from the patriarch Leoncio, a woodcarver, to his great grandson José Maria. The family hails from Santa Cruz, Manila where Mariano was *gobernadorcillo*, as was Justiniano, known as Capitán Ting.

Leoncio Asunción y Molo de San Agustín (b. Santa Cruz, Manila 1813, d. 1888). Sculptor. He was one of the 12 artistically gifted children of Mariano Asunción, *gobernadorcillo* of Santa Cruz in 1805, and Maria de la Paz Molo de San Agustín, a Chinese-Portuguese mestiza. He was the brother of painters Antonio, Mariano Jr., Ambrosio, and Justiniano; and sculptor Manuel Tarsilo. Leoncio Asunción married Petrona Eloriaga and became the father of Hilarion Asunción, circa 1840, who in turn was the father of José Maria Asunción, 1869-1925, the first secretary of the University of the Philippines (UP) School of Fine Arts. When he was a child, there was yet no formal school in which to study the art of sculpture. He entered one of the *talleres* (shops) in his district, for Santa Cruz was a beehive of artists and artisans since 1741. He probably studied under the earliest recorded sculptor from Santa Cruz, Anastacio de Jesus. In 1839, he and his brother, Manuel Tarsilo, established their own *taller* on *Calle* Santa Rosa (now Evangelista). Manuel Tarsilo died in 1854, thus it would be Leoncio who would become known for his masterpieces. By the 1850s, his career as a carver was already established. Many of the younger generation of carvers went to apprentice in his shop, including Domingo Teotico y Eugenio, 1853-1904, also an outstanding sculptor.

A carver during that time had to be versatile in two mediums, wood and ivory. Asunción is remembered for his life-size group sculpture of the ninth Station of the Cross, also known by its Spanish title, *Tercera caida*. This work was found in the Santa Cruz Church and was carried around in procession during Holy Week. There are only a few pieces authenticated as his work, among them, a *Santo Cristo* or crucifix and *La Purisima Corazón de Maria*, both made of ivory. The *Santo Cristo* is depicted in the *expirante* stance, which suggests the moment when Christ called out, "Father, why hast thou abandoned me?" On the other hand, the *Purisima* is a half-figure of Mary adorned at the bosom with a heart stabbed by a dagger. Both are of the *quita y pone* variety, in which the image is an assemblage of smaller parts.[13]

Mariano Asunción y Molo de San Agustín (1802-November 7, 1885). He was a painter born in Santa Cruz, Manila to Mariano Asunción *el mayór* (or the elder) and Maria de la Paz Molo de San Agustín. He is the brother of painters Antonio, Ambrosio, and Justiniano, and sculptors Leoncio and Manuel Tarsilo. In 1823, when the Academia de Dibujo y Pintura was established, he was 21 years old and therefore must have gone to study there. This is evident in his miniaturistic style which was taught at the academy.

Acclaimed for his religious paintings, Asunción produced hundreds of works, of which some 20 signed and dated pieces are still in existence. His earliest work is the *Vera efigie de San Agustín*, 1838, which is remarkable for the suppleness of the saint's features and the brilliance of color. The next dated piece is the mural-sized *Milagro de Nuestra Señora del Carmen*, 1850. Then there is the *Extasis de San Francisco*, 1864, in which many objects are realistically rendered to the minutest detail.

Mariano is especially known for his many versions of the Nuestra Señora del Rosario. These paintings show Mary from the waist up, with a rosary in her right hand and carrying the Child Jesus who also carries a rosary. They were mainly commissioned by the affluent for their private altars and eloquently express the prosperity of the patrons. The figures of Jesus and

Mary are richly robed, wearing crowns studded with gems. Both are rendered with double chins.

Mariano was a member of the Venerable Orden Tercera de San Francisco (VOT). His obituary translates thus: "Mariano Asunción/The Virtuous Elderly Religious Limner/Dean of Native Painters/Juan de Juanes, Valencian Painter." The last phrase compared him to the master of religious painting from Valencia, Spain.[14]

Justiniano Asunción y Molo de San Agustín (September 24, 1816-October 24, 1896). Born in Santa Cruz, Manila, he was the son of Mariano Asunción *el mayór*, who was *gobernadorcillo* of Santa Cruz in 1805, and Maria de la Paz Molo de San Agustín, a Chinese-Portuguese mestiza. He married Justina Parafina Gomez and lived in Sorsogon in 1886 until his death in 1896. He was the eighth and youngest son in a family of 12 artistically talented children. His brothers Antonio, Mariano Jr., and Ambrosio grew up to be painters, while Manuel Tarsilo and Leoncio became eminent sculptors. Some of them, including Justiniano himself, also served as *gobernadorcillo* of Santa Cruz. During his incumbency, he inaugurated the street now called Oroquieta which at that time led to the San Lazaro Hospital.

Justiniano trained in the studio of his elder brothers and must have gone to the Academia de Dibujo y Pintura under Damian Domingo, from whom he probably acquired his mastery of miniaturism. In this style, the minutest details are painted as realistically as possible, even if the ground were as small as a thumbnail, as it is in the case of lockets. Every trace of brushwork is also carefully concealed. Another proof of Domingo's influence was that Justiniano did at least three sets of albums of Filipino costumes, called *album de trajes*, which were similar to what Domingo worked on before he died in 1834. While Justiniano signed these folios as Justiniano Assumpcion, he signed most of his oils "J.A." His earliest signed and dated painting is *San Bonifacio*, 1838.

By the 1850s, he came to be known for his exquisite portraits of the elegant ladies of his time. In one portrait of his niece *Romana Asunción Carillo*, a sunset lies in the background to highlight the serenity of the sitter. This is the first time in Philippine art history in which the landscape is used for psychological and romantic realism. His portraits were done in miniaturistic realism, with the embroidery of the blouses of the ladies delicately rendered. Asunción also executed locket-size and palm-size miniatures. He also painted the portraits *Dolores Paterno* and *Filomena Asunción-Villafranca*.

His realism became illusionistic at its best, as evident in the *Virgen de Antipolo*, which was not exhibited at the National Museum of the Philippines. This painting, according to oral tradition, caused Justiniano trouble. Commissioned to make a painting of the Virgin of Antipolo, Justiniano was dissatisfied with the lifeless face he had painted; only when he fell on his knees to paint the face was he able to make a striking likeness.

The artist is said to have used his skills to play jokes on admirers. At one time, he painted a set of coins on the lid of a chest, prompting the beholders to comment on the carelessness of the owner. He also painted a falling child on the wall directly under a window, which evoked cries of fright from passers-by.

He died in Bulan, Sorsogon.[15]

José Maria Asunción (1869-1925). He was born in Santa Cruz, Manila on December 14 to Marcela Raymundo and Hilarion Asunción, a portraitist and painter of religious subjects and himself the son of Leoncio Asunción, a woodcarver. He is the grandnephew of painters Antonio, Mariano *el menor*, Ambrosio and Justiniano, and sculptors Manuel Tarsilo—all brothers of Leoncio Asunción. He married Juana Hubero, with whom he had three children.

José Maria obtained his bachelor's degree at the Ateneo de Manila in 1888. He also studied at the Escuela de Pintura, Escultura y Grabádo, 1884-1889, and at the Universidád de Santo Tomás. Upon the advice of his teacher, the painter Felipe Roxas, he went abroad to take advanced studies. He studied at the Real Academia de Bellas Artes de San Fernando in Madrid, 1891-1895. While his compatriots excelled in painting, he was mainly interested in

the philosophical and historical aspects of art, winning first prize in his history of art and costume class, and second prize in his art theory class.

Upon his return to Manila in 1895, José Maria worked as an assistant in the School of Arts and Trade in Iloilo until 1898. He took an active part in the second stage of the Philippine Revolution and was forced to retreat to the hinterlands in the face of advancing American forces. However, after a while, he managed to reach Leyte. There he painted landscapes and drop curtains for local *komedya* and set up a photography business with his brother. In 1905, he left for Manila and studied law. He joined the Partido Independista and contributed articles to several publications: the party's organ *La Independencia*, *El Ilonquillo* (where his illustrations also appeared), *La Voz de Mindanao*, *La Union*, *El Estudiante*, *El Renacimiento*, *The Independent*, and *Dia Filipino*. Together with Rafael Enriquez, he established the Sociedád Internacional de Artistas and, in 1908, organized the *Exposición de Bellas Artes y Industrias Artisticas* to welcome a visiting American squadron. The following year, he began teaching at the new UP School of Fine Arts and served as its secretary from 1911 until his death on May 2, 1925.

José Maria submitted 12 paintings to the Exposición Regional de Filipinas in 1895 and two pieces to the St. Louis Universal Exposition in 1904. He also contributed studies on the history of Philippine art and sketches of Filipino costumes. Fabian de la Rosa considered his still life outstanding. However, only three of his pieces seem to be extant today: *San Juan River*, *Tacloban River*, and *View of Samar*.[16]

Damian Domingo (1800 or 1801-1834). Hailing from Tondo, Manila, Domingo was a painter. According to his will of 1834, he was the son of Domingo Macario and Erminigilda Gabriela. His parents' possession of two Christian saints' names instead of a Christian name and a traditional Spanish or Filipino surname confirms that they were Chinese immigrants who converted to Christianity or children of Chinese immigrants who could not claim any important Chinese surname. This fact dismisses earlier suppositions or claims that Domingo was descended from Spanish nobility. He married Lucia Casas with whom he had ten children, two of whom died in infancy. Domingo established his reputation as an artist by painting exquisitely life-like miniatures on ivory. By 1821, he already had such a large following that he had to open his house to trainees. On December 2, 1823, the Sociedád Economica de Amigos de País formalized his workshop into the Academia de Dibujo y Pintura. His appointment as professor was confirmed on June 13, 1826. On April 9, 1829, he gave the first examinations in the said school.

Sometime in the mid-1820s, Domingo must have met Rafael Daniel Baboom, a Catholic Indian merchant from Madras who traded in silk. Baboom engaged Domingo to paint albums of costumes to depict the fashions and occupations of the various citizens of the Philippines. Domingo executed several of those albums. Six of these are known, one was destroyed by fire during World War II, while the album at the Newberry Library is the only one where Damian signed on all the plates individually.

Only four easel paintings are certainly by him: the *Nuestra Señora del Rosario dando El Santisimo Rosario al Santo Domingo y Santa Catalina*, circa 1815; *La Sagrada Familia*, circa 1830; *La Catedra de San Pedro*, circa 1825; and *La Inmaculada Concepción*. The first three are in the possession of his descendants, the last in the Xavier University Folklife Museum and Archives. All these pieces are done in fine miniaturistic technique. Domingo achieved this by using fine Chinese sable brushes, some equipped with just one bristle. His brushwork is even finer in the albums of costumes in which he used gouache or water-based tempera on pith paper. Domingo's self-portrait on ivory exists, his Sinitic origins made evident by his slit eyes.[17]

Antonio Feliciano Malantic (June 13, 1821-c. 1886). Born in Bulacan and died in Tondo, Manila. The discovery at the Archdiocesan Archives of Manila of Malantic's application for marriage license in order to marry his third cousin Josefa Nicandro sheds light on his once vague origins and private life. He was the son of Antonio Malantic *el mayór* and Maria Pascual.

The artist was in his early 20s when the Academia de Dibujo y Pintura resumed operations in 1845 and he might have studied there. Prior to the arrival of Agustín Saez, the teachers of the school were Enrique Nieto y Zamora, Ventura del Arco, Luis Perez Domine, Nicolas Enrile, Jose Bosch, and Manuel de la Cortina, from whom Malantic could have learned his techniques.

Malantic was a miniaturist; that is, he achieved realistic representation by rendering every particular aspect of an object fastidiously with every brushwork finely applied and concealed. This is evident in his portraits where all details of dress such as delicate embroidery designs, as well as appurtenances attesting to the prestige of his sitters have been limned meticulously. One of the most refined portraitists in the 19th century, Malantic is only known today from four signed works, namely, the portraits *Don Narcisco Padilla y su nieto Felix*, 1859; *Soledád Francia* and *Inocencia Francia*, 1870; and *La divina pastora*, 1855, the last being a religious painting.[18]

Simon de la Rosa Flores (October 28, 1839-March 12, 1904) was born in San Fernando de Dilao (now Paco), Manila. He was a painter and decorator of churches. Flores came from a family of artisans originally from Balayan, Batangas. His uncle Pio de la Rosa taught him the rudiments of the arts when he was in his teens. Enrolled at the Academia de Dibujo y Pintura, he studied under Lorenzo Guerrero and Lorenzo Rocha.

In 1871, Flores gained attention when the colonial administration commissioned him to do the portrait of *Amadeo I*, for the province of Pampanga. At this point, he married Simplicia, the sister of Monsignor Ignacio Tambungui who may have introduced him to the wealthy families of several towns in Pampanga, for whom he executed many portraits and religious paintings.

Flores may have executed as many as twenty portraits. These included the two versions of the *Familia Quiason*, and the portraits of *Miguela Henson*, *Andrea Dayrit*, *Quintina Castor de Sadie*, *Severina Ocampo de Arroyo*, *Anastasia Sandiko Panlilio*, and *Lucila Panlilio*. His portraits are known for fine miniaturistic details depicting the delicate embroidery of the *piña* dress of the sitters, their filigree jewelry and the furniture and objets d'arts of the sitters' residences.

Flores also painted religious paintings such as *El bautismo de Cristo*, *San Roque*, *Parabola de la mujer arrepentida*, *La Inmaculada Concepción* and two versions of *La Virgen Maria*, inspired by a painting of Carlo Dolci. He painted the church interiors of Bacolor, Betis, Mexico, and Santa Rita, all in Pampanga. He also did mortuary portraits.

Only two of his genre paintings are known in existence, *Primeras letras* and *Alimentando pollos*.

In 1876, Flores was awarded a silver medal at the Philadelphia Universal Exposition for his painting *La musica del pueblo*. In 1892, he won the highest honors for *Despues de la ultima cena* and *El prendimiento* in the art contest to commemorate the tercentenary of San Juan de la Cruz.

In 1895, he won a silver medal for *La expulsión*, his entry at the Exposición Regionál de Filipinas. Before his death, he was able to submit paintings for the Universal Exposition of St. Louis, Missouri, USA, including the portrait, *Andrew Carnegie*.[19]

Of the other artists, we know little beyond their names: Castor Resurreción, Francisco Domingo y Casas, Isidro Arceo (son of Juan Arceo), Jose Domingo Gabor (probably related to Damian Domingo because the Gabors of Cagayan de Oro are related to Domingo), Juan Senson, Nicolas Luis, Vicente Villaseñor, and Faustino Quiotan(g) who was born in 1770 and died in 1825.

Preceding Quiotan was Tomás de Castro, a name mentioned by Governor General Fernando Tamón in 1732. Of De Castro, he wrote that he was "a person of sufficient ability and professor of the Arts." He was also known for drawing maritime and topographic maps and a sketch and report on the "*Volcán de la Laguna de Bochoc*" (probably Bombon or Taal), written as he said with "his one plume and hand." Later in his life, the monthly salary of 25 pesos given to him since 1732 was insufficient to provide for his wife and six children so he took to painting

miniatures. None of his miniatures have survived, nor did the painting *Nuestra Señora de la Porteria* (c. 1758).[20]

Could this De Castro be Tomás de Castro y Andrade (died after July 24, 1746, active 1732-64), a Philippine-born military engineer, assigned to build and repair fortifications, among them Fort Sta. Isabel in Taytay, Palawan (1734), the rebuilding of the fort in Capiz and Iloilo, commissioned by Gaspar de la Torre?

Iconographic approach. Although the collections have uncertain provenance, this does not preclude an in-depth appreciation and evaluation of the artworks. In fact, the very absence of provenance speaks of the nature of sacred art. They were not intended to be historical documents and aesthetic pieces, which they can be or are, but devotional and catechetical works. This is where an iconographic approach will prove useful.

Iconographic interpretation means reading an artwork to understand what it is saying.

That is the question we will face in the catalogue that follows. What is the artwork saying? What is it communicating to devotees? Christian art since its inception in the first century has always had a message. Whether a fish, or a fish in a basket, or monogram is depicted, there is a message, sometimes deliberately hidden or otherwise patently obvious (at least to those in the know).

The National Museum and the BSP collections lead to an iconographic reading since the works as exhibited in the National Museum of Fine Arts are shown thematically, that is, works with similar subjects, for instance, the Santissimo Rosario, the Transito de San José, saints of the same religious order and so forth are displayed side by side. A few pieces are not with the others and can be gleaned from the number before each entry in the Exhibition Catalogue that follows.

Six of the works from the BSP collection appeared in Emmanuel Torres' *Kayamanan: 77 Paintings from the Central Bank Collection*,[21] namely: Unknown Bohol Artists (18th-19th Century), *Stations of the Cross*; *St. Anthony the Great (San Antonio Abád)*; *The Blessed Trinity*; Damian Domingo (1800 or 1801-1834), *The Apotheosis of St. Thomas Aquinas*; attributed to Mariano Asunción (1802-1855), *Queen of the Most Holy Rosary*; and Antonio Malantic (c. 1820-c. 1886), *Our Lady of the Rosary*.[22]

Conventions of iconography. When reading a sacred image's iconography, knowing the conventions of iconography is important because a religious image or icon is intended to be an object of devotion and instruction rather than an object of aesthetic appreciation. As an object of devotion, the subject must be recognizable; as instruction, the image contains hidden pedagogical messages that need to be decoded.

The conventions of iconography have developed and changed over time. For instance, during the Byzantine era (4th-14th century), the outer mantle of the Virgin Mary was purple but by the 1400s in Italy, it shifted to dark blue, also called ultramarine blue. The reason was cultural change. The Byzantine empire was at heart the old Roman empire, but in its Eastern guise. In ancient Rome, purple cloth or Tyrian purple was the clothing of nobility because the dye from the Murex shell was expensive. In 1400s Italy, the color of royalty was dark blue, because the pigment used to make dark blue painting-grade pigment came from lapiz lazuli, a semi-precious stone mined only in Afghanistan. While the meaning is the same, the artistic manifestation shifted.

Conventions of iconography involve: posture, direction of the face, hand gesture, garments, setting, and attributes or symbols representing a figure. A text may also complete a figure.

Posture: An image can be standing, sitting, kneeling, genuflecting, or reclining or in repose. The most common posture is standing. Even when presented as a bust, the image is assumed to be standing. The standing position can be stiff or formal as found in medieval works or with one foot forward, or the *contraposto* pose, which appeared during the Renaissance and was an expected posture of the standing figure during the baroque.

Contraposto gave the figure a dynamic look and allowed drapery to fall in graceful folds while hinting at the figure under the clothes. *Contraposto* also allowed for busy drapery as if windblown as the figure appears to be stepping forward. During the baroque, windblown drapery became more exaggerated as in the works of Gianlorenzo Bernini because the drapery suggests the wind of the Holy Spirit that breathes on the holy figure.

Kneeling or genuflecting figures are associated with saints in front of Christ or the Virgin Mary. This is the common pose of the pious believer as we see in the image of San Isidro Labrador where a smaller figure representing San Isidro's landlord, Juan de Vargas, kneels before the saint as angels miraculously assist San Isidro in his tasks. Kneeling is also the posture of petition, so that Jesus in the Garden of Gethsemani kneels to ask the Father to "Let the cup pass."

The seated figure is generally reserved for Mary, Jesus and the Trinity. This represents majesty and the power to rule. The chair, decorated with reliefs and vegetal forms and with legs terminating in a lion's claw or with cabriole legs, is often used by royalty. So Jesus as king and Mary as queen of heaven sit on such a royal throne; so does the Trinity.

The reclining figure or one in total repose is not usual. It is found in images of the Baby Jesus, the Santo Intierro (the dead Christ, after the crucifixion) and the Latin American San José Dormido or the sleeping St. Joseph and also La Niña Maria.

The direction of the face communicates. A downcast face stands for humility or for contrition and repentance for sin, or for concern and affection. This is generally true of images of Jesus and Mary that look at the person praying. A face tilted heavenwards or with eyes looking upwards indicate a beatific vision as if the saint while on earth has a vision of heaven and the divine. A face looking forward and directly frontal is a commanding presence full of authority. This is associated with Jesus Christ on a throne as king of heaven and earth. Or of the Virgin showing the Christ Child. A tilted head, usually associated with the Virgin and Child image or the Madonna, symbolizes affection.

Hand gestures, like the Buddhist *mudra* or gestures of the Buddha, speak volumes. A raised right hand symbolizes blessing; a hand to the chest humility, contrition or recollectedness, and inner silence. Hands together is the praying hand. An older gesture is the *orans* or *orant*, which is arms wide apart and palms raised to heaven, similar to the gesture of a priest at Mass. This was the ancient posture of prayer in classical Rome. Hands and arms can embrace, hands can be placed over the head of another person or can hold an object such as a scroll, a book, a cross, a rosary, palm frond, wreath of flowers, handkerchief or cloth, monstrance and so forth. These objects are called attributes which will be discussed shortly.

Garments: What a figure wears can tell a story and can even give a hint when the artwork was made. The earliest Christian depiction of the human figure presented the human dressed in the garb of Romans of the imperial era. This consisted of a tunic over which a toga or wrap-around outer garment like a cloak was thrown. The tunic was a long-sleeved, loose inner garment whose hem reached the ankle. Made of narrow pieces of cloth, the tunic was decorated with a narrow band of colored cloth from the shoulder to the hem. Called *clavi* (plural; *clavus* singular; literally "a nail"), these were meant to hide the stitches that put together narrow pieces of cloth. The toga served many purposes. In cold weather, it was used like a blanket, but in warmer weather, the toga was worn by hanging the cloth over one shoulder and leaving the other uncovered. The cloth was then drawn diagonally from the bare shoulder to the waist and then across the back.

Byzantine icons followed this convention of clothing but began associating certain colors with particular persons. Jesus' tunic was purple, his toga was blue. Mary's tunic was blue, her body-enclosing veil was purple. But during the Renaissance, Mary's outer vesture turned to deep blue and her inner garment was white, symbol of purity, or pink, a shade of red that was softened by adding white pigment.

By the baroque period, Spain had evolved its own conventions of color, which were then transmitted to the empire. St. Joseph was associated with the color green and brown or dark orange. Mary as Immaculate Conception wore a white tunic and deep blue cape. As queenly Santissimo Rosario, she wore the *verdugado*, the Spanish court dress or farthingale. This had a tight bodice, wide sleeves and a hoop skirt, usually of gold cloth or damask and embroidered. The conical skirt was stiffened with a frame of cane, later with willow cuttings, rope or from c. 1580, with whale bone. The Virgin wore a gossamer veil of lace and had jewelry: earrings, a necklace and rings. She may wear a diadem where a gem dangled in front of her forehead.

The veil was a common headgear of women. The type of veil may reflect the religious order or congregation that a nun belonged to and this went with the corresponding habit. Poor Clares or the Clarisas, the female branch of the Franciscans, wore a brown habit with a cord tied around the waist. The cord had three knots symbolic of the vows of poverty, chastity and obedience. The Clarisas garment did not differ much from the male Franciscans but the females wore a brown veil. Similarly, the Dominicans and the Augustinian female branches adapted the vesture of the male branches but with a veil. The veil was attached to a wimple, a white headgear that covered the head, side of the face and neck, so that only the face was shown. The covering over the neck extended to the shoulders and to the breast forming a semi-circular edge in front of the body.

Texts, especially during the Byzantine era, completed the image. The Byzantine icons have text identifying the saint, usually written as abbreviations in the ancient languages of Greek, Old Slavonic, Coptic and Cyrillic (Russian). A text might be written at the bottom of an image which identified the saint with a brief biography of the saint or a prayer to the saint or attestations about indulgences granted by ecclesiastical authority.

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11. These biographies are edited versions of the biographical entries in the *CCP-Encyclopedia of Art, Volume 4: Philippine Visual Arts* and written by by E. A. Manuel, Santiago Pilar and Luciano Santiago. An e-version of the entries is available in the *CCP Encyclopedia of Art* 1997 revised edition (digitaleducation.net).

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22. The dates of Domingo, Asuncion and Malantic’s birth and death have been corrected from Torres (1981) dating to the more authoritative dates in the *CCP-Encyclopedia of Art* (1994), where the entries of Luciano P. R. Santiago and Santiago A. Pilar are found. These two scholars have worked with primary documents and the actual works of these artists and the dates they give are far more accurate.

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GALLERY III

100 TREASURES OF PHILIPPINE ART

FROM THE COLLECTION OF THE BANGKO SENTRAL NG PILIPINAS

GALLERY OF PAINTINGS OF THE PHILIPPINE COLONIAL TRADITION OF SACRED ART

MUSEUM OF THE PHILIPPINES
MUSEO NG PILIPINAS

Exhibition Catalogue

This catalogue is arranged thematically. Paintings with similar, even identical, subjects are grouped together. The number before each artwork indicates its place in the exhibit at the National Museum of Fine Art's Del Rosario Hall. A general introduction may precede each group of works followed by specific commentaries about the individual works below the images. The individual art pieces will be annotated as follows:

1. *Subject matter, artist and provenance of the work if known, material, collection to which it belongs;*
2. *Iconography of the work, including history of the subject depicted. If it is a historical person with a known biography, the life of the person is briefly narrated;*
3. *Additionally, other historical facts related to the image if relevant to the Philippines;*
4. *Traditional iconography;*
5. *Comments on composition, style, and specific details of an artwork, especially if it differs from traditional iconography.*

BLESSED TRINITY

Christians believe that the one God is a trinity of persons: Father, Son and Holy Spirit. The articulation of this doctrine is rooted in Jesus' own words who spoke of the Father as distinct from him but to whom he is united, especially in the fulfilment of the Father's plan. He also promised to send the Spirit, the Advocate, through whom he would be present for all time with his disciples even if they would see him ascend to heaven.

How to depict the Godhead visually has been an artistic conundrum. The Byzantines, following the teaching of St. John Damascene that icons could depict divinity because God willed to be visible in Jesus, allowed the depiction of Jesus and events in his life as narrated in the New Testament. However, God the Father was never depicted. Basing its practice on the New Testament's comparison of God to light, the Byzantines used this symbol to indicate the active although invisible presence of the Father. To do this they used gold extensively because gold reflected light. Gold leaf gilded icons painted in tempera on panel. Gold was also sandwiched between glass to make *tessera* for mosaics.

The only time the Byzantines depicted the Trinity is in the icon of Jesus' Baptism at the Jordan River. They had Biblical warrant to do so because as the gospels say, the Spirit descended on Jesus as a dove, therefore, became visible while the Father's voice was heard. In this icon, a shaft of light descends from heaven, depicted as concentric rings alluding to St. Paul's reference to the seventh heavens, or as a sunburst. On this shaft rides the Spirit surrounded by divine light.

In the medieval West, however, the depiction of the Trinity took a different turn. The Father was depicted as an old man with white flowing beard, the Spirit as a dove, and Jesus as he is commonly depicted. In medieval Germany and France, the Spirit was even depicted as female as in the fresco of the parish church of Prien am Chiemsee in Bavaria; the 15th century statue of the Coronation of Mary at Eggfelden, Gavita parish church also in Bavaria, a female Holy Spirit holding the crown over her head with the Father and Son; and the upper register of the main altar at Notre Dame de la Gorge, Haute Savoie, France.

There are four images of the Trinity in this collection. Three (Nos. 43, 44, 45) belong to a type of depiction that the Catholic Church was not comfortable with. Three persons identical in face and vesture are seated together, amidst clouds, their feet resting on an orb symbolic of the earth. On their chest are emblazoned symbols that distinguish each one. The Father usually has a sun, the Spirit a dove and the Son a lamb. As the Church was uneasy about this depiction, such imagery was not used in churches but remained in home altars. This "triplet" Trinity was even casted in bronze *anting-anting* or talisman medals and depicted in shirts worn also as *anting-anting*.

43
LA SANTISIMA TRINIDAD
NMG-1046
Unknown artist
Oil on panel ▪ 45.2 x 36.5 cm
Late 18th to early 19th century
National Fine Arts Collection of the
National Museum of the Philippines

44
LA SANTISIMA TRINIDAD
Unknown artist
Oil on panel ▪ 56.7 x 39 cm
Late 18th to early 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

45
LA SANTISIMA TRINIDAD
Unknown artist
Oil on panel ▪ 71 x 64 cm
Early 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

46
LA SANTISIMA TRINIDAD
NMG-547
Unknown artist
Oil on canvas ▪ 57.7 x 44.5 cm
Mid to late 19th century
National Fine Arts Collection of the
National Museum of the Philippines

The fourth (No. 46) is the more acceptable version. It shows the Son incarnate in Jesus, and the Father seated on a heavenly throne. Above them hovers the Holy Spirit in the form of a dove surrounded by a halo. The three figures form a triangle, the symbol of the Trinity. Jesus is identified by the cross and he points to his heart. The Father is depicted as a wise old man with white hair and flowing beard, the "Ancient of Days." He raises the right hand in benediction and holds with his left an orb resting on his lap. The orb represents the earth. Father and Son rest their foot on clouds, where cherubs fly.

This depiction of the Trinity is also used in the Coronation of the Virgin Mary but with a few things added: Mary and a crown held by the Father and Son or any one of them.

BLESSED VIRGIN MARY

Most common in the collections are images of the Virgin Mary. Mary was the human mother of Jesus. She is mentioned in the gospels of Matthew and Luke in the narrative of Jesus' birth. She appears in John's gospel twice—at the wedding feast in Cana and at the foot of the cross. The Acts of the Apostles say that she was present when the Holy Spirit descended on the Apostles and disciples of Jesus on Pentecost.

Mary is depicted under different titles or appellations. Devotion to the Virgin Mary was vigorously fostered by all the religious orders, although each order had a preferred title for the Virgin. The Dominicans propagated the Nuestra Señora del Rosario. The Franciscans and Jesuits preferred the Inmaculada or Immaculate Conception. The Augustinians and the Augustinian Recollects pushed for the Nuestra Señora de la Correa or Our Lady of the Belt.

These images were associated with the devotional life of the different orders.

Santissimo Rosario or Nuestra Señora del Santo Rosario represents the Virgin Mary carrying the Child Jesus. Both hold the rosary, either one long rosary or two rosaries with one held by Mary and the other by Jesus.

The Dominicans propagated devotion to the Santo Rosario. A story goes that the Virgin Mary appeared to Santo Domingo de Guzman, founder of the Dominican order. The Virgin gave Domingo or Dominic a rosary saying that its daily recitation would assure him and his followers the heavenly protection and prayers of Mary. With the rosary, the Dominicans faced the Albigensian heretics and won over them. Wearing the rosary around their necks, the Dominicans went on a worldwide mission of preaching and converting peoples in the Old and New World.

The Dominican rosary has fifteen chaplets or mysteries consisting of the recitation of the Our Father, followed by ten Hail Marys and ending with the Doxology or Glory Be. Each mystery is associated with an event in Jesus and Mary's lives. The Joyful Mysteries are the Annunciation, Visitation, Nativity, Presentation, and Finding in the Temple. The Sorrowful Mysteries are the Agony in the Garden, the Scourging, the Crowning with Thorns, the Carrying of the Cross, and the Crucifixion. The Glorious Mysteries are the Resurrection, the Ascension, the Descent of the Holy Spirit, the Assumption of Mary, and the Coronation of Mary. The Dominicans would recite all fifteen mysteries daily while the common practice was to recite five mysteries associated with different days of the week. The mysteries remained fifteen in all until Saint Pope John Paul II added the five mysteries of light or the Luminous Mysteries: the Baptism of Jesus, the Miracle at Cana, the Preaching of Jesus, the Transfiguration, and the Last Supper.

Following the example of the Dominicans during the Spanish era, the rosary was a common neck ornament. Both pious men and women in the Philippines wore the rosary as a necklace. These rosaries were made of precious metals like gold or silver with gold plate; the beads could be coral or semi-precious stone. The less ostentatious type used wooden beads or beads from seeds. A commonly used seed was the *katigbi* or Job's tears (*Coix lachryma-jobi* Linn.).

The popularity of Our Lady of the Holy Rosary was propagated through the various images of the Virgin, the most popular being the 1593 statue at Santo Domingo Church in Quezon

City. Also popular is the Virgin of Manaoag, also a Santo Rosario. Less known is Binondo's La Japonesa. Recitation of the rosary was a standard practice under the friars. The rosary experienced a boost in popularity during the Dutch Wars when, in a series of battles with the Dutch that were seeking to wrest the Philippines from Spanish control, the Dutch were defeated by the undermanned and ill-equipped Spanish navy. The victory was attributed to the invocation of Mary by the recitation of the rosary. When the last of the naval battles was won c. 1647, Manila went on an all-out fiesta. The intercession of Mary is celebrated on October 7, the Feast of the Most Holy Rosary, where both the fiesta and the image of the Virgin in Santo Domingo church are called "La Naval."

In the 19th century, a popular movement involving the non-stop recitation of the rosary was pushed by a Dominican *cofradía* or lay organization called Guardia de Honor, or Mary's honor guard. As the movement spread and more and more people joined, it persisted to the American era (1898-1946). Some groups in the movement metamorphosed into milleniarist groups which were vocally anti-American. They were forcibly disbanded and silenced by the Americans.

There are five images of the Santo Rosario. All share similar motifs: Mary either seated or standing cradles the Christ Child. Both hold the rosary, except Arceo's work (No. 12) where the Christ Child holds a bouquet of roses. But that can also be read as a metaphor for the rosary, which has been compared to a garland or crown of roses offered to Mary. Arceo's work shows fine modelling and is in the manner of the Academia de Dibujo y Pintura. In Arceo's work, Mary sits on a throne of clouds. In the second Santo Rosario of Arceo (No. 14), Mary and Jesus are now standing. Mary plants her feet on a cloud with three cherubs, while she and Jesus hold rosaries that dangle to the souls in Purgatory, symbolized by a praying woman and man engulfed by flames. Like the previous Santo Rosario, Mary wears a loose and flowing red tunic embroidered with gold and a dark blue cape with gold edging. She wears a white veil. In both paintings, the Christ Child wears a white tunic.

12
NUESTRA SEÑORA DEL ROSARIO
Juan Arceo
Oil on canvas ▪ 112 x 93.5 cm
Mid 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

14
NUESTRA SEÑORA DEL ROSARIO
Juan Arceo
Oil on panel ▪ 73 x 63 cm
Early to mid 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

15
NUESTRA SEÑORA DEL ROSARIO
Unknown artist of Bohol
Oil on panel ▪ 96.3 x 76 cm
Early 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

16
NUESTRA SEÑORA DEL ROSARIO
Antonio Malantic y Arceo
Oil on linen ▪ 73.5 x 58.5 cm
1860
On loan from the Collection of the
Bangko Sentral ng Pilipinas

17
NUESTRA SEÑORA DEL ROSARIO
Mariano Asunción y Molo
Oil on canvas ▪ 95 x 85 cm
Mid to late 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

The Santo Rosario from Bohol and those painted by Malantic and Asunción are busts (Nos. 15, 16 and 17). All three have similar poses. Jesus rests on Mary's lap and he is held by Mary's right hand. Mary's right holds the rosary delicately with her thumb and ring finger. In all the versions, Mary and Jesus hold one rosary, with Mary holding one end and Jesus the other. The Bohol Santo Rosario is flat and the faces are rendered like caricatures with very little modelling. Both Mary and Jesus have high foreheads and round beady eyes.

The Malantic and Asunción works are similarly composed but with Jesus holding up the cross, which is part of the rosary. There are more than five mysteries depicted in the rosary, indicating that this is the Dominican rosary of fifteen mysteries.

Both works were painted around the same time and they do invite comparison. The Asunción work is very decorative with the flower borders in Mary's and Jesus' vesture rendered with attention to detail. The Christ Child that Mary holds is a baby with adult proportions and appears to be a grown-up man dressed as a baby. The work's octagonal format adds to the decorativeness.

Both works appeared in Emmanuel Torres' book *Kayamanan*, where he writes:

> Although both derive from the same iconographic source, no two versions can be more dissimilar in expression and style. Malantic presents a less mystical, more flesh-and-blood subject than Asunción's; the Christ Child she carries looks like a real infant instead of the little adult in Asunción's. In Malantic's version both Mother and Child are more serious with suppressed smiles, and both display an aristocratic demeanor. Contributing to their de-mystification is the elimination of putti and the relegation of clouds to the side of the picture. The halo behind her is a modest orange aura, not the yellow one which suffuses a larger portion of the sky in Asunción.[1]

The Immaculate Conception was pushed by the Franciscans and Jesuits. The Franciscan philosopher and intellectual Duns Scotus held to the doctrine of the Immaculate Conception, so did the Jesuits beginning with the founder St. Ignatius Loyola. Although the doctrine was defined definitively only in 1854, Christians held Mary in a special place. She is mentioned at crucial events of Jesus and the Church's life: at Jesus' birth, at finding him in the temple, during his public ministry, at the foot of the cross and at Pentecost. The Byzantine Church called her "theotokos," the God-bearer and from as early as the 4th century BCE, it was believed that Mary was free from all sin from the moment of her conception. Jesus as God, unbounded by time, had already saved her prior to his death on the cross and resurrection. This act of "paying forward" assured that God incarnate would be conceived in a sinless and chaste womb.

The Immaculate Conception was chosen as the patroness of the Diocese of Manila, effectively, the patroness of the Philippines. A sumptuous procession of the Immaculate Conception in Intramuros in 1621 is described in friar chronicles as an important event where the citizens of the city bedecked the image with jewelry and her *carroza* or float was accompanied by an orchestra and children's choir. An actor, dressed as Original Sin, walked in chains during the procession and was the object of ridicule by the crowd. Such processions were customary on December 8, the Feast of the Immaculate Conception. It was done annually throughout the Spanish and American eras but came to a sudden halt in 1941 with the outbreak of World War II. For decades, this procession was not held in Intramuros until it was revived by the Cofradia de la Inmaculada Concepción. The confraternity was organized in 1978 and, with the cooperation of the Manila Cathedral and the Intramuros Administration, revived a tradition which began in 1619. Some 100 images of the Virgin, most privately owned and maintained, join the procession.

The painting (No. 55) is based on the work of Spanish baroque painter Bartolomé Esteban Murillo (1617-82). By the 19th century, his depiction of the Immaculate Conception—of Mary with white tunic, unveiled, and her cape of dark blue blown by the wind of the Holy Spirit—became a standard depiction of the Immaculate Conception in the Spanish world. He painted various versions of the Immaculate Conception. The painting of 1678 is closest in composition to this piece.

55
LA INMACULADA CONCEPCION
NMG-1045
Unknown artist
Oil on canvas ▪ 166 x 125.5 cm
Late 19th century
National Fine Arts Collection of the
National Museum of the Philippines

Other works—like that of Diego de Velasquez which depicts Mary wearing pink and whose cape is less animated or Tintoretto's version in which Mary, also dressed in pink, has her hand clasped in prayer—were eclipsed in popularity by Murillo's Immaculate Conception.

The *correa* referred to the belt worn by the Augustinian family. Legend has it that when the Apostle Thomas visited Mary's grave, to his astonishment and that of the other Apostles, the grave was empty except for roses and the belt worn by the Virgin. Thomas took custody of the belt, wearing it on his journeys to as far as India where he brought converts to Christianity. Upon his death, the belt passed on from hand to hand until it reached St. Monica, who prayed that her son Augustine be free from sexual temptations. Wearing the Virgin's belt, Augustine was able to live a life of continence and self-control. From then on, the Augustinians followed the example of Augustine and wore a belt or *correa*. The Virgen de la Correa is also known as Consolación.

This work (No. 57) by an unknown artist shows Mary enthroned in heaven with the Christ Child on her lap. She is surrounded by angels. She lowers the belt to a kneeling Augustinian friar who is most likely St. Augustine of Hippo, identified by the book and bishop's miter, symbol of the episcopacy. Augustine became a bishop. Beside Augustine are other friars. Opposite this group are kneeling female figures, Augustinian nuns, and, in the foreground, one who holds her open palm upwards in an attitude of prayer. This nun holds a white handkerchief. This is most likely St. Monica, Augustine's devout mother, who tearfully prayed for the conversion of her wayward son.

The historic Augustine and Monica most likely did not wear the habit of the Augustinian order but rather the common vesture of Romans from the imperial era, a tunic and toga or a cape. Women wore veils. Augustinian devotion has recast them as members of the order, assigning them the black habit with wide sleeves of the order.

57
NUESTRA SEÑORA DE LA CORREA
Unknown artist
Oil on panel ▪ 158 x 102 cm
Late 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

11
NUESTRA SEÑORA DE LA CONSOLACIÓN
Unknown artist
Oil on panel ▪ 74 x 58.5 cm
Early 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

Consolación is an alternative name for the Nuestra Señora de la Correa. Mary is known as Consolación most likely because her belt comforted St. Thomas who, with the Apostles, visited Mary's tomb three days after she died. The belt also brought consolation to St. Monica as she struggled to convert her wayward son, Augustine.

This panel (No. 11), with a limited palette of gray, blue, white, browns, ochre, black and with much red, is nautically themed because the image of Mary and the Child Jesus is placed before a galleon, clearly identifiable by its prow and the overhanging aft captain's cabin. Its gun ports are open, revealing seven cannons. To add to the nautical theme, the galleon sails over waters, stylized as five bands of repetitive waves, teeming with fish in colors of gray, red, ochre and black.

The Virgin is dressed in a *verdugado* gown, and the *correa* is delineated as a gold line that runs at the center of the gown's skirt. This gown is red with golden flowers. The Virgin's veil is dark blue, also embellished with flowers. The Christ Child, who hangs at a diagonal from Mary's left hand, has red vesture. Halos of red with gold border surround the heads of Mary and Christ.

Below the image is the legend: Na. Sa. DELA CONSilasn, flanked by two anchors. The whole image is framed by a thin red border and inside a double frame of gold and black in a modern design. Could this image refer to the galleon *Nuestra Señora de la Consolación*, commanded by Felipe Tompson, who reported sighting the Japanese island of Okidaitojima in 1773, and named this coralline island Islas Dolores?

There are two paintings of Our Lady of Carmel, both oil on panel works by unknown artists. The *carmen* or in the vernacular, the *kalmen*, was two pieces of brown cloth, attached by ribbons or tapes and worn by passing the head through the tapes and letting one cloth drop in

front and at the back of the body. Wearing the *kalmen* was promoted by the Carmelite order. Devotion to Our Lady of Carmel was brought to the Philippines by the Augustinian Recollects in 1618, and wearing of the *kalmen* was widely adopted in Spanish colonial Philippines. In fact, the fashionable wore *kalmens* with gold chains instead of ribbons and enclosed the humble brown cloth in a frame of beaten gold. The Carmelites did not arrive in the Philippines until 1923, when the French Discalced Carmelite nuns arrived in Iloilo. The American Discalced Fathers followed in 1947, in Quezon Province, and the Dutch Carmelite Friars founded a mission community in Escalante, Negros Occidental, upon the invitation of Dumaguete bishop Epifanio Surban, in 1958. The image of Our Lady of Carmel from the Augustinian Recollects is currently at the San Sebastian Church.

The popularity of wearing the *kalmen* goes back to the story of St. Simon Stock, a Carmelite in the town of Aylesford, England. In 1521, the Virgin Mary appeared to St. Simon and handed him a scapular, which was like an apron worn above the religious habit, and said to him: "This shall be a privilege for you and all Carmelites, that anyone dying in this habit shall not suffer eternal fire." Over time, the wearing of the scapular was extended to the laity who desired to be invested with the Brown Scapular of the Carmelites and who would wear it perpetually. At death, the devout would be buried with the scapular.

Those who were invested with the scapular formed a confraternity. The original scapular was quite large but over time, it became smaller. Its only requirement was that it must be brown wool. No images are necessary but popular devotion has added images of St. Simon and the Virgin and Child handing over the scapular.

The first painting (No. 9) presents a hieratic Mary, standing while holding the Christ Child. Mary wears the formal *verdugado* gown. The painting is most likely based on a statue. The second painting (No. 13) is one in which Mary hands over the scapular to souls in Purgatory

9
NUESTRA SEÑORA DEL CARMEN
Unknown artist
Oil on panel ▪ 42.5 x 32.5 cm
Late 18th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

13
NUESTRA SEÑORA DEL CARMEN
Unknown artist of Bohol
Oil on panel ▪ 120.5 x 73.5 cm
Early 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

while the Christ Child reaches out to them and dangles a scapular. A soul clutches the scapular lowered by Mary who sits on a throne of clouds. Another soul also holds on to the scapular held by the Christ Child. The scapular is like an escape rope by which Mary and Jesus will hoist souls to heaven. Other souls clasp their hands in prayer, awaiting their turn while the flames of Purgatory engulf them.

The image of Our Lady of the Pillar recalls the appearance of the Virgin Mary holding the Christ Child on top of a pillar to the Apostle St. James the Greater as he stopped to pray by the banks of the Ebro River in Zaragoza, Spain. According to tradition, on October 12 in 40 CE, James and his disciples, disappointed and disheartened by the lack of converts in Zaragoza, saw Mary accompanied by angels on top of a pillar. The Virgin assured him that his preaching would reap abundant fruits and that the people whom he would convert would have a faith as strong as the pillar. Mary gave him the pillar as a symbol and a wooden image of herself. Returning to Jerusalem with some disciples, James met martyrdom under Herod Agrippa in 44 CE. His disciples returned his body to Spain where it was buried in the Church of Santiago de Compostela, the center of pilgrimage that gave rise to a number of *camino de Santiago*, one starting in Paris, France to Compostela.

Asunción's depiction of the subject shows Mary standing on a pillar marked by a cross (No. 8). Around her in a ring of clouds are putti. Below and kneeling at the foot of the pillar is St. James, recognizable by his blue cape and white tunic, echoing Mary's vesture. With St. James on the opposite side of the pillar are other kneeling figures; the one at the foreground attired in a 19th century green coat is probably the patron who commissioned the work. Asunción's work has a realism that moves his work from the stylized approach of the older miniaturists. These limners tended to concentrate more on intricate and decorative details rather than making life-like figures.

8
NUESTRA SEÑORA DEL PILAR DE ZARAGOZA
Mariano Asunción y Molo
Oil on canvas ▪ 88.5 x 66 cm
Mid to late 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

There are other better known depictions of the Del Pilar in the Philippines. The Del Pilar Virgin is depicted above the fort in Zamboanga City which bears this name. It was rebuilt by Spanish engineer Juan de Ciscara in 1715 after an earlier fort named San José, built by the Jesuit priest Melchor de Vera in 1630, was ordered demolished by the Spanish government in 1663 because it had to pull its troops north to consolidate them in Luzon in anticipation of the Ming General Koxinga's threat to attack the Philippines and occupy it as he had done with Formosa (Taiwan), ousting the Dutch from the island. But Koxinga's death ended the threat.

The deliberate demolition of Fort San José had a negative effect on the evangelizing work of the Jesuits because without the fort, the deterrent against hostile groups was removed. The Jesuit provincial, Luis Pimentel, convinced the government to rebuild the fort. Ciscara was assigned to the task of rebuilding, naming it Fort del Pilar. Above the main entrance was placed a bas relief of Our Lady.

The relief became a center of devotion, attracting Catholics, Chinese, the indigenous peoples and the Muslims. This main gate was eventually closed and another gate was opened at the fort's northern flank. Over time, the area became a shrine where Muslims would come to honor Mary because she is the mother of Jesus, a prophet of Islam. Catholic enthusiasm has, however, taken over the area immediately before the gate, transforming it into an open church, with a permanent stone altar, Stations of the Cross and life-size images of saints. These images have made the Muslims shy away from the shrine so that from being an ecumenical site, it is now distinctly Catholic.

The Virgin of the Pillar is the secondary patron of Santa Cruz Church in Manila, where an image of the Virgin was placed on the Gospel side altar in the 18th century.

Our Lady of the Snows is one of the oldest titles of the Virgin Mary dating to 352 CE. A nobleman named John and his wife were residents of Rome. They remained childless and had no heirs so the couple named the Virgin Mary as their heir. At the suggestion of Pope Liberius, they prayed that Mary might make known her will through an unmistakable sign. In the heat of summer on the night of August 5 of that year, snow fell on the Esquiline Hill, fulfilling John's prayer that "snow shall cover the crest of that hill." Snow rarely falls in Rome, much less in summer.

Seeing this phenomenon, people trooped to the hill where they found outlined by the snow the shape of the future church. Reading this as a sign from heaven, a new title was added to the Virgin Mary: "Our Lady of the Snows."

In 358 CE, the church was built on the hill. Restored, remodelled, expanded and refurbished over time, this church is now one of the four basilicas of Rome, Santa Maria Maggiore, the principal Marian shrine in the Catholic world.

Improbable as it might seem, because no snow falls in tropical Philippines, Our Lady of the Snows in the Philippines is the patroness of El Salvador Parish in Misamis Occidental, established in 1751, and the town of Enrile (formerly Cabug) in Cagayan, established in 1849. The El Salvador town fiesta is on August 16, a day after the feast of the Assumption.

This painting is an example of one based on a statue as shown by the elaborate stand where the image is placed (No. 10). It is enclosed in a painted and fanciful *retablo* where the arch above the image is a serpentine form unrelated to any of the traditional arches of the West. From the arch hangs *arañas* or chandeliers with lit candles. Pendant on the *arañas* are ribbons. Four putti are on the *retablo*, two at the capitals, and two at the base.

At the base of the image are the sun and moon and three cherubs. Flanking the image is a pair of jars with flowers. The *retablo* is placed under a fringed red curtain which runs above it and falls at the sides in graceful folds.

This panel painting is inside an elaborate frame of a transitional baroque-rococo style. While the motifs are rococo, they are laid out symmetrically rather than asymmetrically. Symmetry is more characteristic of baroque.

10
NUESTRA SEÑORA DE LAS NIEVES
Adorable Castro Andrade
Oil on panel ▪ 73 x 48 cm
1790
On loan from the Collection of the
Bangko Sentral ng Pilipinas

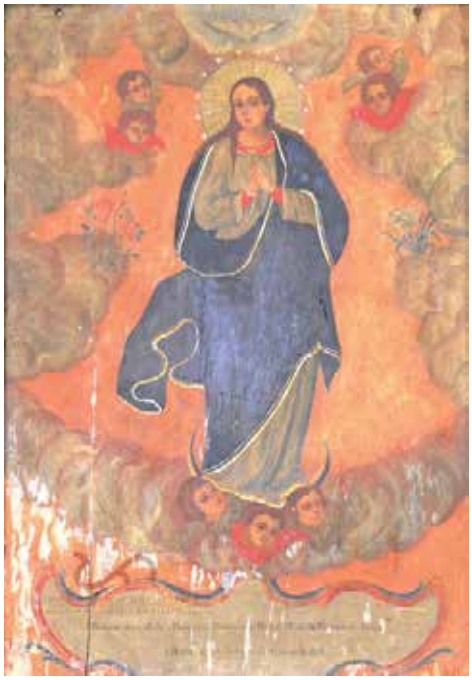
The image of the Virgin wears the *verdugado* or farthingale court dress of Spain. A collar of lace and lace around the arms complete the dress. The child wears the court dress of infants made of lace. Mary holds in her right hand the *baston de mando*, a sign of authority. She and Jesus wear the *corona imperial*. Mary has a double halo, one directly above the corona and another larger halo with stars surmounted by a cross. The outer halo is the baroque sunburst characterized by straight and wavy rays.

Below the *retablo* is a degraded legend whose gist is the granting of an indulgence to whosoever prays in front of the image of Our Lady of Snows.

The *porteria* was an important space in a monastery. The porter's lodge or place was where the monks and nuns interacted with the outside world. Here were parlors which separated the monastic community from outsiders by a grille; nonetheless, they could interact through the grille. In a monastic community, a brother for the males or an out-sister for the females was stationed at the *porteria* to receive guests and to call on a monk or nun who had a guest. Interaction between the monastics and outsiders was strictly limited within the visiting hours, restricted to a certain time of the day or the week. During Lent, it was usual for the porter's lodge to be closed as the monastic community observed strict enclosure until Easter Sunday. St. Teresa of Avila was critical of the porter's lodge because this distracted the nuns from their prayers as they could receive guests whose news and stories could shake the nuns' composure.

Because the porter's lodge was a liminal place between the sacred space of the monastics and the secular world, an image of Our Lady de la Porteria was placed in the Franciscan monastery of St. Anthony of Padua in Avila, Old Castille.

The image (No. 53) is that of the Immaculate Conception surrounded by cherubs, a pair each on either side of Mary and three at her feet. A crescent moon is under her feet, partially



53
NUESTRA SEÑORA DE LA PORTERIA DE AVILA
Vicente Villaseñor
Oil on panel ▪ 102.5 x 73.5 cm
Mid to late 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

covered by the hem of her long dress. The composition is very similar to the popular painting by Esteban Murillo.

This image is associated with Fray Luis de San José, OFM, aka Fray Luis de la Porteria or Hermano Luis. He was caretaker of the image who also wrote a history of it, published in the Franciscan Convent of Loreto in Sampaloc in 1749. The image is said to have been found or painted by Fray Luis. He is called "*el dichoso Inventor*," which can mean inventor, creator, author or finder. However, the following clause calls him "*Phidias por sus Imagenes*," suggesting that he was an artist like the classical Greek sculptor Phidias and that the image was his creation. Villaseñor's painting is very similar to the frontispiece of Fray Luis' 1749 history.

At any rate, the image enjoyed great popularity and reports of Mary's appearance spurred the devotion. The Franciscans brought the image of Our Lady of the Gate to the Philippines, where an image was placed in the porter's lodge at the Franciscan convent in Intramuros and chosen as the patroness of Daraga Church, Albay, also a Franciscan church.

Our Lady of Guadalupe is the patroness of Mexico where she is popularly called Guadalupana. The Virgin under this title became the patroness of the Philippines in 1935. A bit of ecclesiastical legalese will explain this nomination. When the Church diocesan structure was organized in 1581, there was one diocese in the whole Philippines, Manila. Manila took as patroness the Virgin Mary under the title Immaculate Conception. This was after some debate as the Dominicans preferred the Holy Rosary. Because Manila's jurisdiction was the whole Philippines, the Immaculate Conception was effectively the patroness of the whole Philippines. But in 1595, a decree ordered the establishment of three independent dioceses, Nueva Segovia in the north, which took the title of the Conversion of St. Paul; Nueva Caceres in Bicol with the title of San Juan; and Cebu with the title of San Vitalis. Manila was raised to an archdiocese with the other dioceses suffragans or dependents of Manila. Manila's

54
NUESTRA SEÑORA DE GUADALUPE
Castor Resurrección
Oil on canvas ▪ 65 x 51.2 cm
1887
On loan from the Collection of the
Bangko Sentral ng Pilipinas

territory, however, was greatly reduced, covering what is today the National Capital Region, Rizal (the former provinces of Tondo and Morong), Southern Tagalog comprising of Laguna and Batangas, Bulacan, Bataan, Zambales and the Central Plains of Luzon. The nearby islands were also part of Manila, notably, Mindoro, Marinduque, Palawan and smaller islands like Lubang, Fortune, Cabra and Corregidor. The northern boundary of Manila was La Union. The southern boundary was Bicol. The islands of Tablas and Romblon belonged to Cebu as well as the Pacific islands of Guam and the Marianas. Over the centuries, the Immaculate Conception remained the default patroness of the Philippines, until Pius XI decided to name Our Lady of Guadalupe as patroness. This designation pointed to the spiritual link between the Philippines and Mexico.

The image traces to the vision of San Juan Diego Cuauhtlatoatzin, a native peasant, who first saw the Virgin on December 9, 1531. The Virgin appeared to him four times and a fifth time to his uncle, Juan Bernardino, who was ill and who said he saw the Virgin who healed him. The Virgin asked that a church be built on Tepeyac Hill. He was told to go to the Franciscan bishop Juan Zumárraga and tell him that the Virgin wanted a chapel built on the hill for the relief of all who call on her. The bishop told him to return another day. Juan Diego encountered the Virgin again late in the day. On December 10, he returned to the bishop with the same message. The bishop asked for a sign. On his return, he encountered the Virgin again and reported what the bishop had said. The Virgin told him to pass the hill the next day, the 11th. But because his uncle was ill, Juan Diego was not able to return that day. On the 12th, his uncle had turned for the worse and Juan Diego went to fetch a priest but avoided Tepeyac Hill. Embarrassed at not having met the Virgin the day before and in a hurry to fetch a priest to anoint his uncle, Juan Diego took another route but the Virgin intercepted him, asking where he was going. The Virgin chided him for not having recourse to her and said, "Am I not here; I who am your

mother?" The Virgin directed him back to Tepeyac and find the sign the bishop asked for. There on the hill, where only scrub and cactus grew, Juan Diego saw a profusion of flowers, which he placed in his *tilma* or cloak. Seeing the Virgin again, the Virgin arranged the flowers he was bringing.

Arriving at the bishop's residence, Juan Diego opened his *tilma* and the flowers cascaded to the floor. The bishop fell to his knees when he saw the image of the Virgin imprinted on Juan Diego's cloak, which was made of perishable and flimsy maguey fibers.

That cloak with the image is still in the Basilica of Guadalupe, where thousands flock daily to pray to the Virgin whom Mexicans have embraced as their heavenly mother.

Except for the crown and the angels painted on the clouds surrounding the *mandorla* around Mary, Resurrección's painting (No. 54) is an almost exact copy of the image on Juan Diego's *tilma*. Furthermore, in this painting, the clouds and the vesture of Mary are better modelled, giving it a three-dimensionality absent in the original which is more linear.

La Asunción represents the fourth Glorious Mystery of the Holy Rosary. It is believed that at her death, Mary, after her burial, was brought to heaven body and soul. This is called in English as Assumption. She is brought to heaven by Jesus. In this painting (No. 56), Mary is seated on a throne of clouds and borne to heaven by angels. She raises her hand to heaven. While Jesus is not portrayed as some paintings do, his presence is indicated by the bright ring of light around Mary.

This image (No. 58) should be properly titled *La Intercesion de la Virgen Maria y San Francisco Xavier* because Francis Xavier figures in it. In this image, blood streams from the wounds of the crucified Christ and pours to the souls trapped in Purgatory, which includes a pope, indicated by the papal tiara, and a bishop, who wears a miter. Mary as Mater Dolorosa,

56
NUESTRA SEÑORA DE LA ASUNCIÓN
Hilarion Asunción y Eloriaga
Oil on panel ▪ 62 x 53 cm
Late 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

58
LA INTERCESION DE LA VIRGEN MARIA
NMG-1343
Unknown artist
Oil on panel ▪ 215 x 135.5 cm
Mid to late 19th century
National Fine Arts Collection of the
National Museum of the Philippines

with a sword piercing her heart, gazes at Jesus with her hands clasped in prayer. To the right of the cross is St. Francis Xavier, patron of missions. He is identified by his *manteo* or short cape and staff. He bends low to touch the souls.

This image has layers of meaning. It is an allegory for the Eucharist that makes present the crucifixion of Jesus and its salvific power, specifically directed to the souls. It can also mean that St. Francis brought the salvific message of Jesus to the whole world. And his advocate is Mary, the Sorrowful Mother, who pleads to Jesus for the souls' salvation.

There are six paintings of the Coronation of the Virgin Mary (Nos. 47 to 52). This is the fifth Glorious Mystery. It is believed that after the Assumption into heaven, Mary was brought before the Blessed Trinity who hailed her as Queen of Heaven and Earth, recognizing her pivotal role in the salvation of humanity. Her fiat or yes to Archangel Gabriel's invitation that she become the mother of Jesus and her faithfulness to her Son, her faith tested by suffering, made her the saint of saints.

All the works share the same characteristics. Mary is at the lower register of the panel and above her are Jesus, the Son of God and opposite, God the Father. Above the two, and forming a triangle that is symbolic of the Trinity, is the dove, the symbol of the Holy Spirit. Jointly, the Father and the Son place a crown on Mary's head.

Mary is dressed in blue and white, except for No. 48, a work from Leyte, where she wears red. The work of Mariano Asunción (No. 49) shows delicate rendering of drapery like that of Isidro Arceo (No. 51). The work *La Paloma* (No. 52) is so named because a dove, symbolic of the Holy Spirit, hovers in front of Mary. This is also called a Coronation, because the *corona imperial* is not yet on Mary's head. It is suspended above her and held by a pair of angels, enclosed in the orange halo of Mary. Mary holds a bouquet of roses and lilies. The roses recall

47
LA CORONACIÓN DE LA VIRGEN
NMG-751
Unknown artist
Oil on panel ▪ 82 x 55 cm
Mid 19th century
National Fine Arts Collection of the
National Museum of the Philippines

48
LA CORONACIÓN DE LA VIRGEN
Unknown artist of Leyte
Oil on panel ▪ 63.7 x 50.4 cm
Mid 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

49
LA CORONACIÓN DE LA VIRGEN
Mariano Asunción y Molo
Oil on canvas ▪ 93.7 x 74.7 cm
1878
On loan from the Collection of the
Bangko Sentral ng Pilipinas

50
LA CORONACIÓN DE LA VIRGEN
The School of Justiniano Asunción y Molo
Oil on canvas ▪ 74 x 56.5 cm
Late 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

51
LA CORONACIÓN DE LA VIRGEN
Isidro Arceo
Oil on canvas ▪ 74.2 x 58 cm
Late 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

52
LA PALOMA
(LA CORONACIÓN DE LA VIRGEN)
Vicente Villaseñor
Oil on panel ▪ 76 x 57 cm
Mid to late 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

the story of the roses and belt found by St. Thomas and the other Apostles in Mary's tomb. Lilies symbolize purity, chastity, and virginity.

SAN JOSÉ

San José or St. Joseph is known as the spouse or husband of Mary and the foster father of Jesus. Believing that Jesus was born of a virgin and had a divine father, Christian devotion since the Byzantine had to find a way of speaking about Joseph, who in the Infancy narratives of Matthew and Luke is Mary's betrothed. Wanting to divorce her, Joseph receives an angelic message in a dream to take Mary as his wife because Mary conceived by the Holy Spirit.

There were three common depictions of St. Joseph—as patriarch or father, as worker, and on his death bed. Joseph as patriarch is usually depicted with the Child Jesus whom he carries in his arms or who stands beside him and whose hand Jesus holds. Joseph carries a staff with a lily sprouting from its upper end while Jesus holds a toolbox. Ivory versions of this image were common and the staff and toolbox were of silver. Considered a prestige piece, the ivory ensemble was proudly displayed in the altar of a *bahay na bato*. As worker, San José Obrero, Joseph is depicted in his workshop in Nazareth. Joseph at his death bed is known as El Transito de San José.

The popularity of the image of St. Joseph is based on devotion to him. As patriarch, Joseph is seen as the protector of the home and family life. Prayers are addressed to Joseph to ask for a tranquil and loving home. As worker, he consecrates manual labor and daily human toil. In El Transito, he is depicted on his death bed with Jesus and Mary by his side. Jesus may hold Joseph's head tenderly. Joseph is the patron of a happy death. He is invoked during evening prayers especially when the colonial church bell rang the *Animas* or prayers for the souls in Purgatory. After the prayers, a prayer for one's own holy death is recited. Holy death means to die like Joseph in the hands of Jesus and accompanied by Mary. Life's uncertainty and the

5
SAN JOSÉ Y EL NIÑO JESÚS
Juan Arceo
Oil on panel ▪ 68.5 x 62 cm
Early to mid 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

6
SAN JOSÉ Y EL NIÑO JESÚS
Unknown artist of Bohol
Oil on panel ▪ 73 x 61 cm
1830
On loan from the Collection of the
Bangko Sentral ng Pilipinas

frequency of epidemics made prayers for a happy death widespread.

Although its colors are much degraded, the image (No. 5) represents the conventions of Spanish devotional paintings. St. Joseph stands, holding the Child Jesus, against a generic landscape of mountains, above which hover dark menacing clouds gilded by gold. To the left, rays of light come from the clouds and are directed to Joseph and Jesus. The use of gold leaf for accents is typical of Philippine colonial painting; gold, being expensive, was used sparingly. Resting on a red cloth, the Child Jesus holds that flowering staff of Joseph. Usually, the staff flowers with lilies but in this version, roses emerge instead. The flowering staff is based on the ninth chapter of the apocryphal *Protoevangelium of James*, where the high priest orders that all eligible males bring their staff to the temple so that a suitable spouse could be found for the Virgin Mary. The staffs were brought to the temple and after the high priest had prayed, these were returned to their owners. One by one, the staffs were received but there was no sign from heaven. When Joseph received his staff, a dove flew out of it. Other versions say that the staff bloomed. This was taken as a sign from heaven that Joseph, a widower with children, was "chosen by lot to take the Virgin into [his] keeping." Joseph refused the choice, saying that he was old and Mary was young and he would be ridiculed. But the high priest warned him about the dire consequences of not obeying God whereupon Joseph turned to Mary and said: "Mary, I took you from the temple of the Lord and now I bring you to my house. I am going out to build houses, but I will come back to you. The Lord will protect you."[2]

This bust painting of St. Joseph and the Christ Child (No. 6) is akin in pose to the Byzantine Madonna called Virgin of Motherly Love. It shows Joseph tenderly holding Jesus close to him while their faces touch. Jesus is in blissful sleep as he rests, confident in Joseph's care. Called the "foster father" of Jesus, because in Christian teaching, the true father of Jesus is God, Joseph nonetheless represents in earthly form the paternal love of God. While having almond eyes, reflecting Asian influence, Joseph's aquiline nose stands in contrast. The nose might be a marker of provenance because many paintings from Bohol have images with strongly chiseled aquiline noses. Joseph is dressed in green and red orange cape. Jesus is wearing a light baby's dress common during the colonial era and worn for special occasions. He is wrapped in a white fringed blanket. The staff of Joseph with extremely stylized lily flowers seems to have been stuck on, a quick addition to fulfill the demands of correct iconography.

The whole painting is inside a frame with a top ornament like those used in small *retablos* or *retablillos* from Bohol.

These are two paintings on canvas on the same subject (Nos. 59 and 60): the holy death of the patriarch St. Joseph. Death was daily reality that stalked colonial Philippines. Numerous epidemics of cholera hit the Philippines and the 19th century was an era when the virulent spread of the disease was recurrent. Aside from cholera, malaria, influenza and pneumonia were common. The concentration of population in urban centers, the growing mobility of the population brought about by improvement of transportation, poor understanding of how diseases spread, and the generally poor public sanitation aggravated the spread of disease. It would take the American colonial government through the Bureau of Health to launch a massive campaign of inoculation, draining of swamps and covering open sewers and canals and fumigation against the mosquito vector of malaria, to keep illness in control. Also common were death of the newly born and the generally short lives of people as they succumbed to disease.

To live well and healthy and to die well were common desires. Dying well or *buen morir* meant dying like St. Joseph, without great suffering and pain, comforted by family and friends and dying in the state of grace so as to enter heaven. Confession, the Sacrament of the Sick or Extreme Unction and Communion were the door to a state of grace. For a painless death, the intercession of St. Joseph was sought out. In the devotion for dying well, the image of the transit of St. Joseph or *transito* in Spanish and *transitus* in Latin is a euphemism for death. Transit means a journey to the afterlife.

59
EL TRANSITO DEL GLORIOSO PATRIARCA SAN JOSÉ
Justiniano Asunción y Molo
Oil on canvas ▪ 120 x 77 cm
Mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

60
EL TRANSITO DEL GLORIOSO PATRIARCA SAN JOSÉ
Francisco Domingo y Casas
Oil on canvas ▪ 88 x 100 cm
1891
On loan from the Collection of the Bangko Sentral ng Pilipinas

St. Joseph is portrayed on his death bed with Jesus and Mary at his side. The gospels are silent about what happened to St. Joseph when the Holy Family returned to Nazareth after their pilgrimage to the Temple of Jerusalem when Jesus was twelve. The gospels no longer mention St. Joseph when Jesus begins his public ministry at age thirty. This led to the conclusion that St. Joseph had died in the interim between Jesus' ages of twelve and thirty.

The account of *Joseph the Carpenter* appeared to fill these missing years. Allegedly a compilation of stories of Jesus' first-person narration about St. Joseph's life, it may have been composed in Byzantine Egypt in the late 6th or early 7th century. Joseph's death is covered by paragraphs 12 to 29. In this account, St. Joseph dies in Jesus' arms while the Virgin Mary holds his feet as his soul is escorted to heaven by the Archangels Michael and Gabriel and a host of angels. Joseph dies at 111 years. According to the account, Joseph was married and had children before being betrothed to Mary. He was forty years when he married and spent forty-nine years with his first wife. St. Joseph spent a year alone, and Mary was entrusted to him. Mary stayed two years in St. Joseph's house, then he was married to Mary. On the third year with Joseph, Jesus was born. Mary was fifteen. Joseph lived with Jesus and Mary for nineteen years.

Both paintings locate the death of St. Joseph in a *bahay na bato*. The bed, especially in Francisco Domingo y Casas' version (No. 60), is in the style of colonial furniture. There is no mattress; rather a handwoven cloth with scalloped edges was a pillow on which St. Joseph rests. Jesus and Mary are present and both scenes appear to be a theatrical performance because both have to the left a curtain drawn. It is as if the viewer is allowed to peer into the private space of the Holy Family.

1
LA SAGRADA FAMILIA
Unknown artist
Oil on panel ▪ 48 x 37.8 cm
Early to mid 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

2
LA SAGRADA FAMILIA
NMG-1048
Unknown artist
Oil on panel ▪ 58 x 42.5 cm
Early to mid 19th century
National Fine Arts Collection of the
National Museum of the Philippines

HOLY FAMILY (*SAGRADA FAMILIA*)

The Holy Family of Jesus, Mary and Joseph is a popular image. A family altar would have such an image, painted or sculpted, usually in ivory. An ivory Holy Family was a treasured piece. Prayers were addressed to the Holy Family for a harmonious family life and for a life filled with divine blessing.

A rather primitive painting of the Holy Family (No. 1). Such painted panels were meant for family devotion. The three figures follow the conventions of vesture and color of Spanish iconography.

The cloud above them, painted like a drawn curtain, symbolizes heaven.

This oil on panel piece depicting the Holy Family (No. 2) is typical of folk or popular sacred paintings. It shows the Holy Family, Jesus, Mary and Joseph in the lower register. Above them enclosed in a ring of clouds is God the Father, identified by his long beard, triangular halo and blue orb in his left hand. The right hand is raised in benediction. Below the Father is the dove from which emerge rays of light directed toward the Christ Child. This is the Holy Spirit. Flanking the Father and Holy Spirit are pairs of cherubs or putti, children angels.

The depiction of the Holy Family may have been based on a sculpted image. The giveaways are the elliptical halos hovering over Mary and Joseph. The halo over Mary is linked by a thin line to her head, suggesting that this depicts a halo type called *payong* or umbrella. In sculptures in the round, the *payong* is made of silver and stuck to the sculpted head by a thin silver shaft. The halo's form resembles an umbrella, hence the name. The Child Jesus stands on a globe and echoes the orb held by the Father. On the globe is inscribed a red cross, meaning that this child will be Jesus of Nazareth who will be crucified on the cross. Mary wears a red

7
LA SAGRADA FAMILIA
Juan Senson
Oil on linen ▪ 74.5 x 64.8 cm
Late 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

tunic and a blue cape, Joseph a green tunic and a yellow cape. Mary's vesture is typical of the inversion of color symbolism that first occurred during the early Renaissance, while Joseph is based on Spanish iconographic tradition.

The flecks of white on Mary's veil and Jesus' tunic is another hint that the model for the painting was a sculpture because the white flecks appear as an imitation of the *estofado* style of painting where intricate and fine lines of gold decorate the vesture of the *santo*.

This work on linen (No. 7) by Juan Senson is more accurately labelled as *Huida a Egipto* (*Flight to Egypt*) and is based on a line from Matthew: "Take the child and his mother and flee to Egypt."[3] This episode from the gospels is well represented in Western art from Romanesque frescoes from 1008 to works by Giotto, 1304; Duccio de Booninsegna, 1308; to Renaissance masters such as Cranach, 1504; Caravaggio, 1597; Reubens, 1614; to 20th century reliefs such as that on the Nativity façade of the Sagrada Familia basilica in Barcelona, Spain.

The Senson painting shows Mary and Jesus on a donkey led by St. Joseph who turns around to face Mary and Jesus. He holds a *pinga*, a bamboo carrying pole used by the Chinese peddlers in the Philippines to carry heavy loads. Balanced on the *pinga* is a bundle of clothes on one end and the tools of a carpenter on the other, all inside a basket. A saw also hangs from the *pinga*.

The scene happens on a mountain pass suggested by the cleft rock and the stony path of the Holy Family. Mary wears a white tunic and blue veil and Joseph a green tunic and yellow cape. Mary's tunic and veil and Joseph's tunic are embroidered in gold reminiscent of the clothes worn by *santo* statues brought in procession. A hat on St. Joseph's head is a symbol of a pilgrim or one on a spiritual journey.

3
EL BAUTISMO DE JESÚS
POR SAN JUAN BAUTISTA
Simon Flores y de la Rosa
Oil on canvas ▪ 93 x 76.8 cm
Late 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

BIBLICAL SUBJECTS

El Bautismo of Simon Flores (No. 3) follows the conventions of Western icongraphy. Jesus with a blue robe kneels before St. John the Baptist who stands in the River Jordan. He pours water on Jesus' head. St. John wears camel's hair as clothes and a red cape cuts through his body diagonally. He holds a cross with a banner with the word "*E.A.D*," the beginning of his statement recognizing Jesus: "*Ecce agnus Dei qui tollit peccata mundi*" (Behold the lamb of God who takes away the sins of the world). These same words are repeated by a priest just before Holy Communion when he shows the consecrated host to the people. The dove and shaft of heavenly light complete the composition.

In this work, Flores shows his mastery of academic art's modelling that gives a life-like quality to his human figures. It demonstrates what he learned at the Academia de Dibujo y Pintura under his mentors Lorenzo Guerrero and Lorenzo Rocha.

This is a much degraded painting (No. 4) as it shows signs of the paint surface separating from the panel support. This Nativity belongs to a *retablo*-type painting common in Bohol. Some Nativities have been painted as tryptichs where the hinged panels depict the shepherds.

The placing of Nativity scenes called *pesebre* or *belen* in Spain is traced to the influence of Naples which was under King Philip III. Enamored by the Neapolitan *presepio* or crib, the Spanish king had Italian artisans brought to Spain to build a Nativity. The nobles soon followed. The custom of the Christmas crib has even older roots tracing to the Italian saint, Francis of Assisi. In the town of Grecio one Christmas eve, Francis, who was an ordained deacon, decided that instead of a sermon, he would reenact the Nativity using villagers as actors and live animals. He placed an image of the Christ Child in a crib soon after the gospel

4
LA NAVIDÁD
Unknown artist of Bohol
Oil on panel ▪ 75 x 117 cm
Early to mid 19th century
On loan from the Collection of the
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of Christmas was read. From Italy, the crib spread throughout Europe, then Mexico and finally the Philippines.

This *Navidád* shows Mary and Joseph kneeling before the near naked baby Jesus on a crib. From the crib or manger radiate rays of light. The ox and donkey bend low in an ambiguous attitude. Are they bending to eat or are they bending in adoration? The presence of the ox and donkey in the Nativity is a reference to prophet Isaiah who complained that the ox and donkey knew their master but the people of Israel did not. Around the Holy Family are shepherds identified by their hat and staff. They wear a hat because they had to journey to Bethlehem in response to the angels telling them that they would find an infant wrapped in swaddling clothes and laid in a manger.

A woman to the left carries a *banga* or water jar. To her right, a man carries game birds as offering. Aside from the lambs, there are birds and other fowls. The whole scene is surrounded by an arch decorated at the center point with an angel holding a scroll which would customarily have the words "*Gloria in excelsis Deo*" (Glory to God in the highest).

SAINTS

The saint or *santo* in Spanish was an exemplary Christian whose life and death the Church proposes as an example and inspiration for Christian life. Because the saint is believed to be in heaven, the saint is a heavenly intercessor for those on earth.

In iconography, there is a hierarchy of saints, reflected in the Preface of the Eucharistic Prayers of the *Roman Missal*. Highest and apart from all is the Virgin Mary. Then, the Biblical figures like Saints Joseph and John the Baptist. They are grouped with the Apostles and the early martyrs, some named in the Roman Canon or Eucharistic Prayer. Then, there are the Fathers, Mothers and Doctors of the Church. Prestige is given to saints of the early Christian era.

The rest of the saints are divided under two categories: martyrs and confessors. Martyrs died for their faith. Confessors died naturally but lived an exemplary saintly life; some were even miracle workers and had ecstatic visions of God. The confessors can be further divided into pastors, founders of religious congregations, virgins (generally for women), and generic holy men and women.

Because of the limited number of days in the calendar, not all saints' feasts, generally the day they died, is celebrated universally. Some saints are local saints whose feasts are celebrated in a town or a country or in a religious congregation. Not all the saints' names appear in the liturgical calendar but they are all listed in the *Roman Martyrology*, the official list of saints, which is updated regularly.

The names are in the thousands. One day may have a hundred saints and this number is augmented by the practice of group canonization. In which case the principal saint is named for the day followed by "and companions." This can mean a handful or hundreds, as the Chinese saints who died as martyrs during the Boxer Rebellion that numbered around 140.

The collection of saints' paintings on exhibit has many obscure saints or saints with limited following, like St. Norbert of Xanten, or a saint better known in the Eastern rather than Western Church, like St. Maurice of Egypt. Even non-canonized persons, but known for holiness of life, like Fray Martin de San Nicolas de Zaragoza, Recollect and martyr of Japan, and Francesco Palliola, Jesuit and martyr in Mindanao, are in the collection. The paintings of these obscure saints may have come from the practice of naming a child after the saint on whose feast the child was born or baptized. These works were for domestic altars and may have been commissioned by patrons who wanted a picture of their namesake. In Spanish and Italian tradition, the feast of one's saint or *onomastico* is more important than a birthday.

St. Emigdio or San Emigdio (c. 279-303 or 309) was a bishop martyred during the persecution of Diocletian. According to legend, St. Emigdio was a pagan from Tréveris who was converted as a Christian. On his trip to Rome, he healed the daughter of his host Graciano who also embraced the Christian faith. Pope Marcelus I made him a bishop and appointed him to Ascoli Piseno. St. Emigdio was a wonder-worker and an effective preacher. He was beheaded on

18
SAN EMIGDIO, OBISPO Y MARTIR
Unknown artist
Oil on panel ▪ 110.5 x 79.5 cm
Late 18th to early 19th century
On loan from the Collection of the
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orders of Diocletian. His feast is on August 8. He is a patron against earthquakes, which is most likely the reason for this image from the Philippines.

This panel painting (No. 18) shows St. Emigdio kneeling on a cloud. He is wearing a miter and cradling a crosier or staff nestled in his arms. His hands are placed together in an attitude of prayer. He is wearing red liturgical garments; red is the color of martyrs because it symbolizes blood and the power of the Holy Spirit that makes the martyr stand up and witness for the faith. Below the cloud is a cluster of buildings probably representing Ascoli Piseno.

St. Barbara or Santa Barbara, a saint from the eastern Roman empire, is well-known in the Philippines because she is the saint invoked during lightning storms. She is also the patroness of the artillery corps of the military and those who work with explosives, like firework makers. A town in Iloilo is named after her, where the independence of Iloilo was proclaimed in 1898 by General Martin Delgado. The oldest portion of Fort Santiago, facing the Pasig River, is named Falsabraga de Sta. Barbara and the Plataforma de Sta. Barbara on which were mounted cannons, some facing the Pasig, others Manila Bay.

What is the connection of St. Barbara with lightning and explosives? St. Barbara is known as the Great Martyr Barbara in the Eastern Church. She is said to have been born in the 3rd century CE in the Greek city Nicomedia, present-day Turkey, or in Heliopolis, Phoenicia, now Baalbek, Lebanon.

She was the daughter of a rich pagan, Dioscorus, who locked her away in a tower until she came of age. While in this tower, Barbara had three windows opened to honor the Trinity. She had become a Christian during her father's absence.

Upon his return, her father, learning of her conversion, drew a sword to kill her but she was miraculously transported to a mountain. In pursuit, her father captured her and sent her to

19
SANTA BARBARA, VIRGEN Y MARTIR
Unknown artist
Oil on panel ▪ 118.2 x 72.8 cm
Early to mid 19th century
On loan from the Collection of the
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face the judge, Martinianus. The judge had her tortured but every night a brilliant light would fill her cell and she faced the judge anew, totally healed. At the end, her father executed her. As he was returning home, a bolt of lightning struck him and reduced him to ashes. Barbara was hailed a martyr; many reported healing at her tomb.

The association then with lightning, explosives and fire are based on the fate her father suffered.

In this panel painting (No. 19) with the legend: "S.ta Barbara V & M OPN" (Santa Barbara Virgin and Martyr, Pray for us), all the details of St. Barbara's story are illustrated. She wears the red vesture of a martyr; however, her cape has a lining of white material, probably ermine, referring to her family's wealth. She holds the palm of victory, symbol of martyrdom, with her left hand and a sword that ended her life with the right. Behind her is the tower where she was imprisoned. On the right background is a mountain with people, symbolic of her refuge among the shepherds. Four bolts of lightning crackle across a darkening sky and below, prostrate on the ground, is a group, referring to her father who met divine judgment for a despicable act.

St. Christopher or San Cristobal is the patron of travelers and it is customary to put an image or medal of him in a vehicle. There are doubts whether he existed at all. But the story of the saint goes that St. Christopher died a martyr during the reign of Emperor Decius (249-251 CE) or under Maximinus Dacian II (308-313 CE). The enduring legend about him was that this giant of a man would ferry people across a river. One day, he picked up a child to carry him across; as he reached mid-stream, the child got heavier and heavier. With great effort, he was able to ferry him across. The child identified himself as Jesus and when St. Christopher inquired why he was so heavy that this Canaanite giant of a man, 5 cubits or 2.3 meters tall, could barely carry him, Jesus replied that he held the world in his hands.

20
SAN CRISTOBAL
Mariano Asunción y Molo
Oil on canvas ▪ 61 x 47 cm
Mid to late 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

The common depiction of St. Christopher shows him holding a staff with the Child Jesus on his shoulder as he crosses a stream.

Mariano Asunción's oil on canvas painting (No. 20) has all these attributes of St. Christopher but in Asunción's version, the saint is already stepping on the opposite bank of the river and he steadies himself by holding on to a coconut tree planted in the ground. This composition is similar to the large mural, also a work on canvas, of St. Christopher in the Church of Santiago in Paete, Laguna attributed to José Dans. San Cristobal is the name of one of the three peaks of Mt. Banahaw, which straddles Laguna and Quezon Province.

St. Isidore Labrador or San Isidro (c. 1070-1130) is the patron of Madrid. This Madrileño farmer was canonized with the great 16th century saints, Teresa of Avila, Ignatius Loyola and Francis Xavier and Philip Neri in 1621.

St. Isidore was born to a devout but poor family in Madrid. His parents named him after St. Isidore of Seville.

He became a devout person too, who made a point to go to church every day before working as a hired hand for a Madrileño landowner, Juan de Vargas. He married Maria Torriba, popularly known as Sta. Maria de la Cabeza, although she has never been canonized.

Many miraculous stories are told about him. His fellow laborers reported to his landlord that he was always late for work because he passed by the church for Mass. To the surprise of the landlord, the field assigned to St. Isidore was already plowed. Another story goes that angels were seen to help St. Isidore, that he plowed thrice what the other laborers could do because of the angels. There are other marvelous stories like healing his landlord's child, multiplying a stew so that the many poor who visited his house could be fed and the multiplication of corn or wheat, half a sack of which he fed to hungry birds. But upon milling the grain, two sacks were filled.

21
SAN ISIDRO LABRADOR
Faustino Quiotan
Oil on canvas ▪ 40 x 31.6 cm
Late 18th or early 19th century
On loan from the Collection of the
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St. Isidore is generally depicted holding a shovel or behind a plow. He wears the short coat of a farmer and high boots. He is sometimes depicted with an angel plowing the field and Juan de Vargas kneeling before him in admiration.

In this oil on canvas work by Quiotan (No. 21), St. Isidore is depicted with Juan de Vargas genuflecting in front of him and behind is an angel with a plow pulled by a miniature bull. The saint holds a shovel with which he strikes the earth and from which gushes water. This recalls the tale that during a drought, he caused water to gush from his landlord's field, thus ending the drought. He is dressed in blue with a short tunic edged with gold. He wears a blue cap also edged with gold.

San Isidro is a beloved patron of farming communities, so many towns have him as patron like Biñan in Laguna and Lucban in Quezon. It is customary to deck the *carroza* or float of St. Isidore with vegetables, fruits and farm produce. The festival in Lucban, called *Pahiyas*, is the most elaborate of celebrations as the procession route is decorated with farm produce and a thin wafer made of sticky rice and molded on a leaf. This is called *kiping* and is dyed in many colors. The *kiping* is arranged like curtains, chandeliers, hangings and anything that catches the fancy of the household.

The end of the San Isidro procession is marked by a free for all, where the farm produce are removed from the *carroza* and given to the people who bring them home for luck and for a fruitful rice harvest. The celebration on May 15 is just two weeks away from June when the rainy season starts and rice planting commences.

St. Albino or Albinus or San Albino was bishop of the city of Angers (France) from 520 to 550 CE. During his incumbency, he sought the moral reform of powerful people and was instrumental in organizing the Third Council of Orleans. He was a miracle worker who healed children affected by blindness and whooping cough.

22
SAN ALBINO DE ANGERS
Faustino Quiotan
Oil on canvas ▪ 25 x 25 cm
Late 18th or early 19th century
On loan from the Collection of the
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He was born of noble parentage in Vannes, France in 496. Although his family was wealthy, he renounced all to enter the Augustinian monastery of Tincillac. When he was 35, he was elected superior of the monastery. He lived a quiet life as a monastic until 529 when he was elected bishop of Angers.

He is said to have brought to life a young person named Albaido. On one occassion, he pleaded for clemency for some prisoners. One night, the walls of the prison collapsed so that the prisoners could escape but they saw St. Albino and thereupon reformed their lives. He died in 550 and was buried in the Church of St. Germain in Angers which was built by the French monarch, Chidelberto I.

This is a good of example of the miniature artworks which painters like Quiotan were able to do (No. 22). For its small size, it is able to capture the likeness of St. Albinus of Angers. He was a bishop as indicated by the legend below "S. Albino O. C." (St. Albinus Bishop Confessor). He is dressed in a black soutane with gold trimmings at the hem, a lace surplice and a short red cape also embellished at the edges with gold. He wears a golden pectoral cross around his neck, a cross in his right hand which he is looking at, and a baroque golden staff in his left. He stands in front of a landscape.

This oval canvas is enclosed in an embroidered frame within a wooden frame of gold and green. The embroidery made of gold thread depicts stylized three-petaled flowers and leaves that radiate from four points in the inner frame: top, bottom and sides. Seed pearls are attached to the circular center of the flowers and red crystals embellish four flower centers at the top and bottom of the frame.

St. Saturninus or San Saturnino was bishop of Toulouse and martyred in 257 CE. Pope Fabian sent him from Rome to France to preach the faith in 245. Preceding him was St. Trophimus,

23
SAN SATURNINO, OBISPO Y MARTIR
Faustino Quiotan
Oil on canvas ▪ 48 x 40 cm
Late 18th or early 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

first bishop of Arles who had succeeded in converting many. St. Saturninus established his see in Toulouse where he built a church and converted many. It is said that when the saint, on his way from his habitation and the church, passed by the capitol or temple where oracles were pronounced, the oracles turned dumb. Accosted by the temple priest, he was told to sacrifice to the Roman gods but he refused, stating that the pagan gods turned silent at his sight. As a consequence of his refusal, he was tied to a sacrificial bull which dragged his body through the streets, causing his death.

In this oil on canvas work (No. 23), Quiotan depicts St. Saturninus in his episcopal garb. He wears a silver gray cope with red lining, the only indication of his martyrdom. Otherwise this could be a painting of any bishop. The saint stands in a barren landscape. Below him is the legend that identifies the subject of the painting: "S. Saturnino O y M." (Saint Saturninus Bishop and Martyr).

St. Bonaventure or San Buenaventura (1221-74), born Giovanni di Fidanza, was a Franciscan noted for being a scholastic theologian and philosopher. His works were standard textbooks in medieval universities. He was the seventh minister general of the Franciscans and raised by the pope to Cardinal Bishop of Albano. He was declared a saint by Pope Sixtus IV in 1482, and declared Doctor of the Church by Pope Sixtus V in 1586. He is popularly known as the "Seraphic Doctor."

He entered the Franciscan order in 1243 and studied at the University of Paris where he held the Franciscan chair in 1253. He received his masters degree in 1257 in company with St. Thomas Aquinas.

He was elected as minister general of the Franciscans after defending the order from the attacks of the anti-mendicants. As minister general, he set the order on a moderate and

24
SAN BUENAVENTURA,
OBISPO Y DOCTOR DE LA IGLESIA
Unknown artist
Oil on canvas ▪ 243 x 152.5 cm
Mid 19th century
On loan from the Collection of the
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intellectual course, characterized by the harmony of faith and reason. He considered Jesus Christ as one true master who by faith opens humans to knowledge, understood and developed by rational understanding and perfected in mystical union.

He is generally depicted as either wearing the Franciscan habit or a cardinal's attire. In this oil and canvas work (No. 24), the artist has chosen to depict St. Bonaventure as a cardinal. He wears the formal choir dress of a cardinal: red soutane, white laced surplice and a long cape, the *capa magna*. On his head is the *galero*, the broad-rimmed red hat of a cardinal, usually with 15 tassels on either side, but not depicted in this painting. He holds a book and a quill pen symbolic of his intellectual output. He is placed inside an interior probably of a church or monastery, where a blue curtain with golden tassels is parted to reveal the saint. Behind him and to the left corner, streams of heavenly light descend toward St. Bonaventure.

Apotheosis (No. 25) means divinization or the lifting of a mortal person to the presence of God.

St. Thomas Aquinas or Santo Tomas de Aquino (1225-74) is considered the greatest thinker among the Dominicans who mastered the fields of philosophy and theology while composing hymns still sung today like the *Panis Angelicus* and the *Tantum Ergo* which have been incorporated into Catholic liturgy. He was called the "dumb ox" for his humongous girth and taciturn ways. But behind his silent exterior was an active mind and a contemplative in hiding.

When he opened his mouth in public lectures or when dictating his works, he needed more than one secretary. Dominicans were tasked with writing down every lecture and dictation of his.

He was probably born in Roccasecca in Aquino in the Kingdom of Sicily. His father Landuff was a knight under King Roger II and his mother Theodora belonged to a prominent family in Naples. Landuff's brother was Sinibald, the abbot of the Benedictine monastery at Monte

25
LA APOTEOSIS DE SANTO TOMÁS DE AQUINO
Damian Domingo
Oil on panel ▪ 95.5 x 77.2 cm
1819
On loan from the Collection of the
Bangko Sentral ng Pilipinas

Cassino. Wanting Thomas to follow in the footsteps of his uncle, Landuff sent him to Monte Cassino for his education at age five. However, military conflict between Emperor Frederick II and Pope Gregory IX spilled into Monte Cassino so his parents withdrew young Thomas and sent him to school in Naples. In Naples, he met the Dominican John of St. Julian who was actively recruiting members for the new order.

Although his family opposed his decision and incarcerated him in the family home, St. Thomas prevailed and joined the order where his brilliance dazzled his students, fellow Dominicans and those who listened to his lectures.

St. Thomas is usually dressed in the black and white habit of the Dominicans. He may hold a church building, and a book and plume; a sun in glory is emblazoned on his chest. He is depicted either fat or thin. In this panel work of Domingo (No. 25), St. Thomas is depicted in an oval frame with simulated flowers and ribbons at the four corners. He is seated on a throne of clouds surrounded by angels. All the attributes of St. Thomas are depicted. An angel to his right bears a book with a church on top of it. The angel to his left carries the four-cornered academic hat of a doctor. Thomas holds a plume in his right hand and on his left a book resting on his knees. A red sun is emblazoned on his black cape. He turns his head to the left-hand corner where a blaze of light emanating from a blue ring with a triangle shines on him. The triangle represents the Trinity. The painting suggests that St. Thomas is writing the treatise on the Trinity "*De Trinitate*," but is distracted by a mystical vision that stops him cold in his tracks. Gifted with mystical vision, Thomas toward the end of his life remarked that all he had written was straw, compared to what he had seen.

This is one of the few pieces in the collection which is dated and signed, hence, we have information of its provenance. This is found in the degraded legend below, which translated reads: "S[u] D[ivina] E[minencia] [Name of prelate, some letters of which are illegible] is empowered to grant 80 days of indulgence to the faithful Christians who pray one Our Father, Hail Mary and Glory Be before this image of the Angelic Doctor Thomas Aquinas/in the year 1819/Damianus Dominicus."[4]

The town of Sto. Tomás, Batangas is named after him. But the best known use of his name is the more than 400-year-old Dominican university in Manila, Santo Tomás. Other Dominican schools named after him are called Aquinas, also Angelicum, which is a sobriquet for St. Thomas known as the "Angelic doctor."

Pope Gregory I or San Gregorio Magno (c. 540-604 CE) is called "the Great" because of his reforms of Church life, in particular the liturgy. He was pope from 590 to his death in 604. Born Gregorius Anicius, he was a Roman senator's son and prefect of Rome in his 30s. Gregory joined the monastics but then returned to active public life that ended in being elected pope. His experience in administration prepared him to secure the rights and independence of the Church against the State.

He was known as "the Father of Christian worship" for his reforms of the Roman liturgy. He systematized liturgical music which was given the name "Gregorian chant." He is counted among the Fathers and Doctors of the Church and noted for his writings.

He is generally depicted wearing liturgical garments or the papal regalia of tiara and the patriarchal double cross on a staff. Earlier depictions of him showed him as a monk.

In this canvas painting (No. 26), St. Gregory is depicted inside an oval canvas and is identified by the legend below: "Sn. Gregorio O y D" (St. Gregory Bishop and Doctor). He stands tall dressed in liturgical robes consisting of a black soutane over which is a surplice with lace trimmings with a design of leaves and tendrils. He wears a stole, cope and miter of gold embroidered blue with a lining of red. He holds a quill pen in his right hand and an open book in the left.

Like the painting of San Buenaventura, Pope Gregory stands in a building with two pillars on either side of the figure. A red curtain to the right is drawn open and fixed in place by a gold cord terminating in a tassel.

26
SAN GREGORIO MAGNO,
PAPA Y DOCTOR DE LA IGLESIA
Unknown artist
Oil on canvas ▪ 248 x 152 cm
Mid 19th century
On loan from the Collection of the
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St. Gregory the Great was the patron of the Franciscans after whom the Philippine Province was formerly named (now named after San Pedro Bautista). He is the patron of Indang church, Cavite.

St. Roch or Rocco or San Roque (c. 1348-1376/79) is a popular saint invoked in times of illness and epidemics. He is a favorite saint in Italy where the devotion to San Rocco is strong. The Dominican Jacobus de Voragine's *Golden Legend* says he was born in Montpellier, the son of the governor of the city. His mother prayed for his birth and was born with a cross as birthmark.

When his parents died in his 20th year, he sold his worldly goods to live like Francis of Assisi. Although his father had prepared him to be governor of Montpellier, St. Roch instead went to Rome. When he entered the city, the plague was raging. He tended to the sick and secured miraculous cures. When he himself became ill, he was expelled from the city and he lived in a forest nearby where he built a hut of boughs and leaves. A spring miraculously appeared to quench his thirst. A dog of a nobleman named Gothard Palastrelli brought him food daily. The nobleman followed the dog and coming upon St. Roch decided to be his follower.

Returning to Montpellier, he was mistaken as a spy and arrested. He languished in jail for five years and died on 16 August 1637.

St. Roch is portrayed as wearing a short tunic and breeches and he points to a *bobo* on his leg. A *bobo* is an inflammation of the lymph nodes and was a symptom of the bubonic plague. St. Roch holds a staff and a dog with bread in its mouth completes the iconography. In the Spanish tradition, in contrast to the Italian, the *bobo* becomes an open wound at the front of St. Roch's leg, above or below his knee.

Flores' oil on panel work depicts St. Roch in jail (No. 27). Dressed in black and blue, with a hat on his head and a pilgrim's staff held by his right hand, St. Roch sits on a wooden chest.

27
SAN ROQUE
Simon Flores y de la Rosa
Oil on panel ▪ 55.5 x 45 cm
1873
On loan from the Collection of the
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With his left hand, he points to his wound. Beside him is a dog biting a piece of bread.

This image (No. 28) is that of a Benedictine nun, identified by the white habit over which is worn a black cloak. St. Léogarda or Santa Leogarda de Jesus embraces Christ crucified who supports her with his right arm. She kneels over a stack of three books arranged like steps. These red-covered volumes have the titles of, beginning at the lowest, *obediencia*, *castidad* and *pobreza*, the three evangelical vows. The scene happens in a barren field with scrawny vegetation. Around the center of the cross is a ring of clouds with six cherubs, three on each side.

This work on linen is by Nicolas Luis of whom we know little.

This panel work (No. 29) by Gabor depicts a repentant St. Peter or San Pedro Apostol who looks heavenwards and clutches in his hands two silver keys which he brings to his chest in an attitude of supplication. In addition to the legend that reads "S.n Pedro," the two keys, attributes of Peter, identify the image. The keys represent Peter's authority to bind and lose anything in heaven and on earth, promised by Jesus in the gospels. The keys are usually depicted as gold, symbolizing heaven, and silver, symbolizing earth. The keys of Peter form part of the papal coat of arms and mark institutions under papal protection like religious houses, seminaries and universities allowed to grant ecclesiastical degrees.

There are two St. Bonifaces or San Bonifacios; the better known was bishop of Mainz. The lesser known is Boniface, Martyr of Tarsus.

The better known Boniface (c. 675-754 CE) was born in Winfrid in the kingdom of Wessex in Anglo-Saxon England. He was appointed bishop of Mainz and sent by the Pope to the German lands. There he felled a tree, the Donar's oak, sacred to Thor, and challenged the god to strike him then but was not. When the people saw this, they converted to Christianity and then he had the oak sawn into planks of lumber to build a church.

28
SANTA LÉOGARDA DE JÉSUS
Nicolas Luis
Oil on linen ▪ 59.7 x 50 cm
Mid to late 19th century
On loan from the Collection of the
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29
SAN PEDRO APOSTOL
José Domingo Gabor
Oil on panel ▪ 29.3 x 24 cm
Late 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

30
SAN BONIFACIO, MARTIR
Juan Arceo
Oil on panel ▪ 46 x 35 cm
1830
On loan from the Collection of the
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He was unsuccessful, however, in converting the people of Friesland. On his journey to the Frisians in 754, the aged Boniface and his companions were attacked and killed. His body, after being transferred from place to place, found its final resting place in a shrine beneath the high altar of the Fulda Cathedral.

This 8th century martyr is portrayed wearing a bishop's liturgical regalia: alb, stole, cope, miter and pastoral staff. He may be holding a sword, a symbol of his martyrdom, and a book which were the only things the robbers found in his possession after he and his companions were killed. He may also hold an axe, symbolic of his defiance against Thor whose sacred oak he cut.

Boniface, martyr of Tarsus, is a 4th century Roman martyr associated with St. Aglaida, a rich Roman woman whose slave he was and more, because Boniface and Aglaida maintained an iniquitous relationship.

Realizing the error of their ways, Aglaida sent Boniface on a mission to Tarsus to collect relics of martyrs. Boniface jokingly said to Aglaida that should he die as a martyr, Aglaida should venerate his relics.

Arriving at Tarsus with his companions, he left them at the inn to fulfill his mission. Arriving at the town square, he saw Christians being tortured but admired their fortitude. The judge asked Boniface who he was and he replied "I am a Christian," whereupon he was arrested and the judge ordered him stripped, hung upside down, needles stuck under his nails, molten tin poured into his throat and beaten vigorously. But he survived the tortures unscathed. The crowd hailed the god of the Christians and went to the pagan temple and toppled the idols.

But the judge was to have his way. He had Boniface thrown into a cauldron of boiling tar but again he remained unharmed. Instead, the tar in the cauldron boiled over, burning his torturers. The judge had him beheaded and he died. Seeing his miraculous rescue and his fortitude, 550 men were baptized Christians.

Meanwhile his companions had not seen him return to the inn and assumed he had gotten drunk. But when they went to the square, they found his body which they brought back to Rome after paying a ransom. Aglaida had a dream that her servant was now with the angels. When the body was returned to Rome, she built a church to receive his body. She herself retired to a monastery and spent fifteen years of penitence. Both are hailed as saints in the Byzantine Church.

This Boniface is generally depicted wearing a Byzantine robe of red with a cape pinned at the shoulders.

Arceo's work (No. 30) depicts a Roman soldier but in the baroque style of rendering Romans. Typically, these are painted wearing decorated helmets with large plumes and knee-high boots called buskins, with elaborate socks draped over the boots. San Bonifacio holds a golden chest in his right hand and raises his left upwards as if pointing somewhere. Behind him is a building with a closed door. The legend at the bottom of the panel reads: "S. Bonifacio M." It does not identify him as a bishop nor is he wearing or holding attributes of a bishop. This leads to the conclusion that Arceo had painted the Byzantine St. Boniface of Tarsus.

Arceo's work is a conundrum. How did this Byzantine saint come to be known in the Philippines? Who commissioned the work? And how was Arceo able to get iconographic details of a saint largely unknown in the West, in particular, Catholic Spain?

This is an image of Santiago (No. 31) (aka San Iago, San Diego), the Apostle St. James the Great, patron of Spain's military, as a Moor-slayer. St. James rides a white steed (in this painting rendered gray), which tramples the dead Moors underfoot. Santiago brandishes a curved sword, similar to the scimitar. Behind him is a stylized landscape of triangular trees and a castle.

This image is not based on the historical St. James but on an event surrounding the Battle of Clavijo. At the death of King Alfonso II of Asturias, his nephew Ramiro I succeeded the throne.

31
SANTIAGO MATAMOROS
Unknown artist of Leyte
Oil on panel ▪ 121.5 x 88.8 cm
Mid 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

Legend has it that at the death of Alfonso, the Moors demanded a tribute of 100 virgins, 50 from the nobility and 50 commoners, which Alfonso had always denied them. Ramiro did likewise.

On the eve of the battle against the Moors, Ramiro dreamt of Santiago who told him that he had been elected by God to be patron of Spain. On the day of the battle, St. James appeared riding a white steed and carrying a white banner. Ramiro's troops marched, crying "*¡Dios ayuda a Santiago!*" That day, the Spaniards killed 5,000 Moors.

Santiago Matamoros was brought to the Americas to rival the indigenous gods and be the protector of the Spaniards. Matamoros is the name of a town in Mexico on the border with the United States.

Santiago is patron saint of Paete, Laguna; Betis, Pampanga; and Borongan, Samar where he is depicted riding a horse; and Dapitan, Zamboanga del Norte where, on the feast of St. James on July 25 and its *visperas* or day before the festival, the *Kinabayo* is held. This public display features riders on horseback and mummers who don papier-maché horse bodies and march in a procession through the town as groups of dancers dance with an image of the town patron riding on a white steed.

The festival re-enacts the Battle of Covadonga in 722 CE, when Spanish troops under General Pelagio defeated the Saracens.

St. John Nepomucene or Jan Nepomuk or San Juan Nepomuceno (c. 1345-93) is the patron of the Czech people, specifically of Bohemia. He is patron of many parishes and depicted in churches throughout the republic. As a young boy, John was cured of illness and his parents promised him to the service of God. Ordained priest, he became parish priest of Prague and confessor to the queen. Then King Wenceslaus IV commanded John to reveal what his wife

32
SAN JUAN NEPOMUCENO
Unknown artist
Oil on panel ▪ 72.3 x 46.7 cm
Late 18th to 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

had confessed. He refused. He was imprisoned. Again, he was asked to reveal what the queen had confessed. The king offered him liberty and riches if he revealed what he knew. Refusing, he was drowned in the Vltava River. He was thrown off the Charles Bridge in Prague. The year was 1383 or '93. A variation of the story was that John was tortured by having his tongue cut off before drowning.

John is considered a martyr of the seal of confession, a strict prohibition to all priests about divulging what is heard in confession. Breaking this seal was meted with excommunication, which only the Pope could lift.

John's ardent keeping of the seal was extolled by Jesuits, who promoted devotion to him. In 1731, the Holy See's Congregation of Rites declared St. John Nepomucene as the Secondary Patron of the Society of Jesus.

In this panel painting (No. 32), St. John stands tall. He is dressed in a black cassock with a white lace surplice and a short red cape. He wears a four-pointed biretta and holds a crucifix toward his face. He stands on a red field separated by a baroque line under which the legend identifies the figure as San Juan Nepomuceno.

A pair of angels on clouds greets him while five stars appear around his head. These stars refer to the story that in the evening of St. John's death, five stars appeared. The five stars appear on the statue of St. John at the Charles Bridge and on the cross which marks the spot where the saint was thrown into the river.

St. Anthony the Abbot or San Antonio Abád (c. 251-356 CE)—also known as Anthony the Great, Anthony of Egypt, Anthony of the Desert, Anthony the Anchorite and Anthony of Thebes, to distinguish him from other Anthonys—is considered a pioneer in establishing the eremitical life as a vocation. With the widespread acceptance of Christianity and its elevated

status as the de facto religion of the Roman empire since Constantine's edict of toleration (Milan), the age of the martyrs came to an end and the age of Church splendor and power began. Some believers felt that as long as they stayed in the urban centers, the slow corruption of wealth and power would weaken their faith. So these solitary figures fled to the Egyptian and Judean deserts to live there as solitary hermits dedicated to a life of prayer and penitence.

Born to wealthy parents, Anthony inherited their property upon their death. He and his orphaned sister were the only ones left. He took care of his sister until she was old enough to join a group of Christian virgins. Heeding the evangelical counsel to give up all things and follow Christ, Anthony gave away lands to his neighbors, sold the rest and distributed it among the poor.

He was a disciple of another hermit for 15 years, during which time he took care of pigs, hence, the association of Anthony with swine. Another version says that the devil tempted Anthony to break his fast by eating pork, which he vigorously opposed.

Anthony was constantly assaulted by the devil who mercilessly wounded him. He was found half dead by his disciples and was brought to a church to be healed. He then went further into the desert where for 20 years he lived in an abandoned Roman fort.

Anthony is considered the Father of Monasticism because he put order in the lives and functioning of the many who had come to the desert to escape corruption. His popularity grew when a disciple, St. Athanasius, wrote his life story.

This rather large oil on canvas painting (No. 33) shows Abbot Anthony quietly sitting in prayer while gazing at a book, his hands upraised in the *orant* position of prayer, common during his time. The book might represent the Gospels or Book of Hours. He sits in front of a stylized cave reminiscent in style to Byzantine landscape where landforms and foliage are not rendered realistically but suggested by stylized squiggles that pass for trees and scrub. To

33
SAN ANTONIO ABÁD
Unknown artist
Oil on canvas ▪ 122 x 96.7 cm
Mid 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

Anthony's left are his attributes: the staff, the bell, and the pig. Also perched on the slope are a crucifix and a skull, standard symbols of hermits and monks who meditated on the sufferings of Christ and the transitoriness of life.

To the right is the devil, lurking behind a tree to distract him from his meditation. The tree, a thin sapling with three equally thin living branches and one dead, leans toward Anthony. Is the devil pushing the tree? Or has the tree bent to protect Anthony? Such ambiguity plays out in this painting. Through it all, Anthony, suffused with heavenly light, remains a figure of deep composure.

Norbert of Xanten or Kanten (c. 1080-6 June 1134) (Xanten-Madgburg) or San Norberto, also known as Norbert Gennep, was a bishop, founder of the Premonstratensian Order of Canons Regular. Born in Xanten in the Rhinelands, St. Norbert grew up and was educated in Xanten. Son of a noble of the Holy Roman empire and related to the imperial house and the noble house of Lorraine, his mother Hedwig of Guise obtained for him a subsidy from the parish church of Xanten when he was ordained deacon. His only obligation was to chant the Divine Office but he apparently paid someone else to do the job. Wanting to live the life of a noble cleric, he obtained the post of chaplain to Emperor Charles V in Cologne.

He avoided priestly ordination and an appointment as bishop of Cambrai in 1113. But one day in the spring of 1115 as he was travelling to Vreden, a lightning bolt hit his horse's feet. He fell to the ground unconscious for an hour. This Pauline experience paved the way for his conversion. He renounced his appointment at court and lived as a monastic under Cono, Archbishop of St. Sigeberg. He lived an extreme life of penitence. He founded the Abbey of Fürstenberg in 1115 and was ordained priest soon after.

He showed great devotion to Mary and the Eucharist. In 1119, Pope Calixtus II requested Norbert to found a religious order in Laon, which he did on Christmas day 1120. He chose the

34
ESCENAS DE LA VIDA
DE SAN NORBERTO DE KANTEN
Hilarion Asunción y Eloriaga
Oil on canvas ▪ 90.5 x 75.8 cm
1881
On loan from the Collection of the
Bangko Sentral ng Pilipinas

rule of St. Augustine, common among monastic foundations and some of the customs of the Cistercians.

St. Norbert is usually depicted wearing a bishop's liturgical vestment with a miter on his head. This work by Hilarion Asunción (No. 34) is set inside an architectural frame of hardwood. The composition is divided into sections like a *retablo*. The center top is the widest and shows St. Norbert in bishop's vestments holding high a monstrance. On a table with blue cloth rests a miter on a book and behind, propped up, is his crosier or bishop's staff. Following a convention we find in a number of paintings, the figure of the saint is set in an indeterminate interior where curtains are drawn to reveal the saint.

Flanking the main section are narrower frames terminating in ogee arches. The top left frame shows his conversion painted to look like St. Paul's dramatic encounter with Jesus on the road to Damascus. The top and bottom right frame show his vision of Mary. The lower register, which runs the length of the painting and on which the upper register rests, is divided into three sections showing scenes of his life: renouncing his wealth, preaching and so forth.

Fray Martin de San Nicolas (1598-1632) was an Augustinian Recollect who died as a martyr in Japan. He is misidentified in the label as an Augustinian (OSA); the Recollect, a branch of the Augustinian order, uses OAR (Order of Augustinian Recollects).

Fray Martin de San Nicolas was the son of Lazaro Lumbreras and Anna Iriarte y Peralta of Zaragoza, Spain. He pronounced his vows as a Recollect in 1619. He came to the Philippines in 1623 and brought with him an image of Nuestra Señora del Pilar de Zaragoza, which was enthroned in its own altar in the Recollect church of San Nicolás Tolentino in Intramuros. He promoted devotion to the Virgin. As devotion to the Del Pilar grew, an *obras pias* or charitable confraternity was organized to handle funds for the upkeep of the altar and church.

Fray Martin became novice master and *sacristan* or friar in charge of the maintenance and upkeep of the conventual church in Intramuros. But his dream to go to Japan never left him. On August 4, 1631, he wrote the vicar general about his desire to proceed to Japan. Exactly a year later, he and a group of Recollects departed for Japan. But by November 2, 1632, Fray Martin and companions were arrested and after 40 days of imprisonment were burnt alive. They suffered death by slow burn on December 11.

The Recollects decided to transfer the Del Pilar to their *hacienda* house in Imus, Cavite on May 28, 1684 where it was placed in the infirmary. Later, on March 13, 1766, the Recollects approved the construction of a new church in the *hacienda* for the Del Pilar.

John Paul II beatified Fray Martin on April 23, 1989.

Hilarion Asunción's oil on canvas painting (No. 35) follows the tradition of depicting Fray Martin. Dressed in his Augustinian black habit and tied to a tree or post, he is engulfed by flames. This painting of Fray Martin and that of Padre Francesco Palliola show that sacred art was not limited in subject to beatified or canonized persons but also showed exemplary persons whose life of self-oblation would inspire.

Pope Anicetus or San Aniceto, from c. 153 or 157-168 CE, suffered martyrdom during the reign of the Roman co-emperor Lucius Verus. Very little is known about him except for a visit from St. Polycarp, a disciple of St. John the Apostle, who went to Rome to talk about the proper day for commemorating Jesus' crucifixion. He actively opposed the Gnostics and Marcionists and forebade priests from wearing long hair, probably to distinguish them from the Gnostics.

He is generally depicted in papal robes. In this oil on tin sheet (No. 36), Pope Anicetus, wearing a black soutane, with lace surplice with scalloped edge, stole and cope lined with red, has fallen to the ground while his executioner on the right side of the canvas thrusts a spear through him. The executioner wears red: turban, upper garment and breeches. Tied to the executioner's waist is a bladed weapon that looks like a bolo or machete. The scene happens outdoor on a barren field with mountains in the distance. A legend below the saint identifies him as San Aniceto.

35
FRAY MARTIN DE SAN NICOLAS DE ZARAGOZA O.S.A.
Hilarion Asunción y Eloriaga
Oil on canvas ▪ 83.1 x 64.4 cm
Late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

36
SAN ANICETO, PAPA Y MARTIR
Unknown artist
Oil on tin sheet ▪ 55.5 x 45 cm
Mid to late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

37
SAN POLICARPIO, OBISPO Y MARTIR
Unknown artist
Oil on linen ▪ 66.5 x 54 cm
Mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

St. Polycarp or San Policarpio (69-155 CE) was bishop of Smyrna and died as a martyr by being stabbed after attempts to burn him failed. According to St. Ireneaus, St. Polycarp was a disciple of St. John the Apostle. He is regarded as Father of the Church in the Eastern and Western Churches and in Anglican and Lutheran Churches.

St. Polycarp corresponded with St. Ignatius of Antioch, also a martyr. St. Polycarp visited Pope Anicetus in Rome to discuss the proper day for celebrating Easter.

In this oil on linen (No. 37), the figure is identified as Polycarp by the legend: "S. Policarpo O y M." (St. Polycarp Bishop and Martyr). Polycarp is depicted with a bishop's liturgical vestments: a black soutane with a lace surplice, blue stole, cope and miter lined with red. He holds a baroque bishop's staff. With his right hand, he gestures downwards as if to quench the flame that is consuming him. He kneels in the midst of the flame.

Behind him, a figure in red garments holds a dagger in an upraised right hand. This recalls how he died. Gilding is generously used on the figures and decorates the garment of St. Polycarp. The bishop's staff is gilt.

Identified by the legend "S. Mauricio Mart.", the figure of St. Maurice or San Mauricio is depicted as a fair-skinned young individual wearing the short tunic and red cape of a Roman legionnaire (No. 38). He is held by two men in colorful short tunics, breeches and buskins. These are his executioners who brandish large curved swords. A halo hovers over St. Maurice's head while heaven breaks open and an angel descends to crown him with the wreath of martyrdom. Heavenly light streams downward.

We begin with the description of this panel painting because it changes one characteristic of St. Maurice. He is customarily painted as dark-skinned, not white. St. Maurice was, according to tradition, the leader of the Roman Theban legion in Egypt. He was Egyptian-born in Thebes in 250 CE. From Thebes in Upper Egypt, he moved to Luxor.

Enrolling in the Roman army, he soon was raised as commander of a legion consisting of 6,000 soldiers. Although it was well-known that he was a Christian and Christianity was a proscribed religion, St. Maurice moved freely. Emperor Maximian ordered the Theban legion, composed of all Christians, to go to Gaul and suppress a revolt. But before the battle, they were instructed to offer a sacrifice to the gods and pay respect to the emperor. While he pledged allegiance to the emperor, he refused to offer sacrifices to the pagan gods.

Maximian then ordered them to massacre local Christians. Again, Maurice and his legion refused. The emperor ordered that every tenth soldier be killed in a military punishment known as decimation (*decem* is the Latin word for ten). Another order came to kill Christians but St. Maurice and the legionnaires refused. A second decimation was ordered until the emperor had all 6,000 men killed because of their insubordination.

St. Maurice is held in high veneration in the Coptic Church in Egypt but is not as well known in Western Europe.

St. Regina or Santa Regina was a 3rd century virgin and martyr born in Autun, France to a pagan father named Clement who drove her out of the house, after which she lived with a Christian nurse. She tended sheep for the nurse. Betrothed to the proconsul Olybrius but refusing to renounce her faith to marry him, she was tortured and beheaded at Alesia in the diocese of Autun. She was martyred either in 251 CE during the persecution of Decius or 286 under Maximian. She is generally depicted holding a sword, the instrument of martyrdom and a palm leaf.

In this oil on panel work by an unknown artist (No. 39), the torture of St. Regina is depicted. Wearing a white tunic, with her shoulders bare, she is being whipped by two torturers, one dressed in red and another in blue. Below is a legend with her name.

These are two panel paintings on St. Dominic de Guzman, founder of the Order of Preachers, but better known as Dominicans, one by Mariano Asunción and another by Arceo (Nos. 40 and 41).

38
SAN MAURICIO, MARTIR
Unknown artist
Oil on panel ▪ 51 x 36 cm
Early to mid 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

39
SANTA REGINA, VIRGEN Y MARTIR
Unknown artist
Oil on panel ▪ 46.8 x 37.3 cm
Early to mid 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

St. Dominic or Santo Domingo (1170-1221)—aka Dominic of Osma, Dominic of Caleruega and Domingo Félix de Guzmán—was born in Caleruega and named after St. Dominic of Silos. Before his birth, his mother made a pilgrimage to Silos where she dreamt of a dog that leapt from her womb and carried a firebrand in his mouth and "seemed to set the world on fire." The dog with a firebrand has become an emblem of the Dominicans because of the play on words: *Domini* + *canes* (dogs of the Lord).

St. Dominic was educated in the schools in Palencia. In 1194, at around age 25, Dominic joined the Canons Regular of St. Augustine. In southern France, St. Dominic and the Bishop of Osma, Diego de Acebo, converted the Cathars. In 1215, St. Dominic established a house for six followers in Toulouse. This was the beginning of the Dominican order or Order of Preachers which St. Dominic conceived as a well-educated band of preachers dedicated to the reform of the Church, education of the people, and preaching against heretics.

Dominic is credited with spreading the devotion to the rosary.

Dominic is depicted wearing the black and white habit of the Dominicans. He usually holds a lily, symbol of chastity, and a book, symbol of the Dominican rule of life. A dog with a firebrand and a star above St. Dominic or on him are his other attributes. The star refers to the story that at his birth, a star appeared in heaven.

Both paintings depict a full figure of St. Dominic. In Asunción's painting, St. Dominic is standing in front of a city with buildings with terra cotta roofs. He holds a cross staff with a red flag in his right hand and a lily in his left. His left foot rests on a globe, indicating the extent of the Dominicans' area of mission.

Arceo's St. Dominic has the saint holding a book in his left hand and below and behind his left foot is a dog. Missing in both is the star; however, that star appears in the oldest depiction

40
SANTO DOMINGO DE GUZMAN
Mariano Asunción y Molo
Oil on panel ▪ 101.2 x 61.5 cm
Mid 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

41
SANTO DOMINGO DE GUZMAN
Juan Arceo
Oil on panel ▪ 125.3 x 71.3 cm
Early to mid 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

of St. Dominic in the Philippines. This is in the frontispiece of the 1593 *Doctrina Christiana*. The star also adorns Dominican churches in Cagayan Valley, such as Tuguegarao, Tumauini and Cabagan Viejo.

This is a portrait of a historical figure (No. 42), the Neapolitan Jesuit Francesco Palliola who was martyred in Zamboanga del Norte in the seaside village of Ponot (now José Dalman), formerly a *visita* of Lubungan (now Katipunan). He was born in Nola, a district of Naples, Italy on May 10, 1612 and died on January 29, 1648. He came from an ancient line of nobility in Nola in the Campagnia Region of Naples. His parents were Clemente Palliola and Antonia Baiana.

Padre Francesco had already completed his priestly studies and had been ordained but he chose to enter the Society of Jesus on February 6, 1637 instead of enjoying an ecclesiastical career which would reward him with a set income and prestige. Inspired by the example of Marcelo Mastrilli, also from Nola, an ardent devotee of St. Francis Xavier, who had been sent to Japan, he asked that superiors send him East, and he set sail for the Philippines where he arrived in the year 1643.

Japan by then was closed as mission destination because of the ongoing persecution of Christians so he volunteered to be sent to the island of Mindanao. He was assigned to the Dapitan *residencia* or main station of the Jesuits in western Mindanao. From Dapitan, Padre Francesco journeyed through the western coast to spread the Gospel. He was quite successful in his actions because he learned the Subanen language quickly and was able to communicate with the people. He ministered to the baptized as a loving pastor, so much so that even the non-Christians recognized him as saintly. He established settlements or *reducciones*, to better catechize and serve the baptized as was the common practice in those days. He built three churches and their *conventos* throughout his mission area, in Dipolog, Duhinong and Dicayo.

42
PADRE FRANCESCO PALLIOLA, SJ
Unknown artist
Oil on panel ▪ 117 x 95 cm
Early to mid 19th century
On loan from the Collection of the
Bangko Sentral ng Pilipinas

But there was a powerful native leader, Tampilo, who, after being baptized, abandoned the faith and returned to his animistic practices. His ally was a certain Toana, who had also abandoned the faith. Through his example and influence, Tampilo persuaded others to abandon the faith, blaming Padre Francesco for causing them to leave their *anitos*. Seeing that he could not make any progress with him and his followers, Padre Francesco invited Tampilo to his house in Ponot where he could stay for a set time. The Padre believed that through his hospitality, he might persuade Tampilo to return to the faith. Tampilo took this opportunity to gather a crowd of followers, including women, and surprise the Padre. Armed to the teeth, the crowd under Tampilo killed the Padre. They broke into pieces the crucifix Padre Francesco had brought from Europe, and went on a rampage and desecrated the church, destroying the religious images and using the chalice and paten for their drinking bouts.

When other Christians learned of his holy death, they came for his body and buried it with much honor in Dapitan, venerating him as a martyr of Christ. In Manila, a fiesta for all was declared celebrating his martyrdom.

After so many centuries, Padre Francesco Palliola continues to be venerated as a holy person and numerous reports claim healing and answered prayers for those who visit Ponot (José Dalman), Zamboanga del Norte. Every year on January 29, a Memorial Mass for the Dead is held in his honor at the site associated with his martyrdom.

Typical of a martyr's portrait is to show the instruments of martyrdom. A bolo on Padre Francesco's neck symbolizes the many wounds he received from being struck by bladed weapons and spears by his assailants, about twenty in all. He holds the rosary, which he was clutching at his death, and he looks at a crucifix, which he holds in his right hand. This represents the crucifix broken by his assailants. According to the account of his martyrdom by Padre Andrade, the crucifix was hanging on the wall and Padre Francesco was looking at it

as he was being attacked.

Below the image is a legend, which succinctly tells the story of Padre Francesco.

How the oil painting on panel entered the BSP collection is uncertain. Oral tradition in Katipunan says that a similar image of Padre Palliola was in the *convento* of Katipunan, hanging at the *caida* of the *bahay na bato*-type *convento*. In the late 1970s or early '80s, the image disappeared but a photograph had been taken and was hung in a covered area beside the reputed grave of the Padre in Ponot. The image's disappearance happened before the fire in the 1990s that gutted the old *convento*. If the image that was in the Katipunan *convento* is the same image in the BSP collection, then it was saved from destruction wrought by the fire.

The image of the Padre might prove crucial to the progress of the ongoing canonical investigation on his life and martyrdom as the cause is brought to the Vatican's Congregation of Saints for study and evaluation toward beatification and canonization. The existence of a 19th century portrait of a person who is not a high government or ecclesiastical official is unusual. Generally, a priest did not have a portrait unless, as in the case of Padre Palliola, he died with a saintly reputation. A saintly reputation or *fama* is one of the factors that the Congregation uses to evaluate the causes of saints.

NOTES

1. Emmanuel Torres, *Kayamanan: 77 Paintings from the Central Bank Collection* (Manila: Central Bank of the Philippines, 1981), 22.

2. *Protoevangelium of James* 9:1-11.

3. Matthew 2:12.

4. Torres, *Kayamanan*, 18.

Gallery of Paintings

The Philippine Colonial Tradition of Sacred Art

Treasures of Philippine Art from the Collections of the Bangko Sentral ng Pilipinas and National Museum of the Philippines

Del Rosario Family Hall
National Museum of Fine Arts
Opened November 2016

1
LA SAGRADA FAMILIA
Unknown artist
Oil on panel • 48 x 37.8 cm
Early to mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

2
LA SAGRADA FAMILIA
NMG-1048
Unknown artist
Oil on panel • 58 x 42.5 cm
Early to mid 19th century
National Fine Arts Collection of the National Museum of the Philippines

3
EL BAUSTISMO DE JESÚS POR SAN JUAN BAUTISTA
Simon Flores y de la Rosa
Oil on canvas • 93 x 76.8 cm
Late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

4

LA NAVIDÁD

Unknown artist of Bohol

Oil on panel • 75 x 117 cm

Early to mid 19th century

On loan from the Collection of the Bangko Sentral ng Pilipinas

5
SAN JOSÉ Y EL NIÑO JESÚS
Juan Arceo
Oil on panel • 68.5 x 62 cm
Early to mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

6
SAN JOSÉ Y EL NIÑO JESÚS
Unknown artist of Bohol
Oil on panel • 73 x 61 cm
1830
On loan from the Collection of the Bangko Sentral ng Pilipinas

7
LA SAGRADA FAMILIA
Juan Senson
Oil on linen • 74.5 x 64.8 cm
Late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

8

NUESTRA SEÑORA DEL PILAR DE ZARAGOZA

Mariano Asunción y Molo

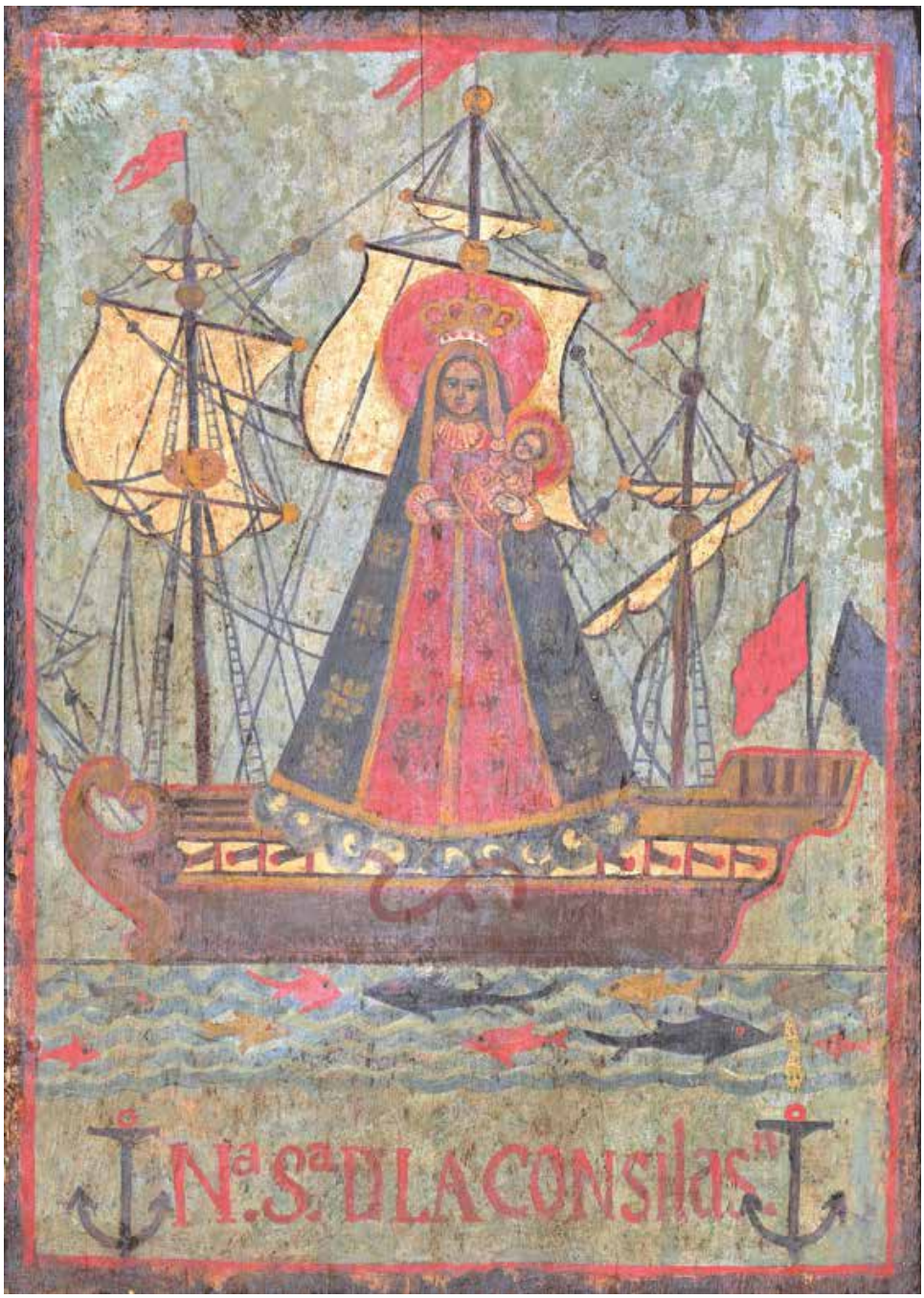
Oil on canvas • 88.5 x 66 cm

Mid to late 19th century

On loan from the Collection of the Bangko Sentral ng Pilipinas

9
NUESTRA SEÑORA DEL CARMEN
Unknown artist
Oil on panel • 42.5 x 32.5 cm
Late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

10
NUESTRA SEÑORA DE LAS NIEVES
Adorable Castro Andrade
Oil on panel • 73 x 48 cm
1790
On loan from the Collection of the Bangko Sentral ng Pilipinas



11
NUESTRA SEÑORA DE LA CONSOLACÍON
Unknown artist
Oil on panel • 74 x 58.5 cm
Early 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

12
NUESTRA SEÑORA DEL ROSARIO
Juan Arceo
Oil on canvas • 112 x 93.5 cm
Mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

13
NUESTRA SEÑORA DEL CARMEN
Unknown artist of Bohol
Oil on panel • 120.5 x 73.5 cm
Early 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

14
NUESTRA SEÑORA DEL ROSARIO
Juan Arceo
Oil on panel • 73 x 63 cm
Early to mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

15
NUESTRA SEÑORA DEL ROSARIO
Unknown artist of Bohol
Oil on panel • 96.3 x 76 cm
Early 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

16
NUESTRA SEÑORA DEL ROSARIO
Antonio Malantic y Arceo
Oil on linen • 73.5 x 58.5 cm
1860
On loan from the Collection of the Bangko Sentral ng Pilipinas

17
NUESTRA SEÑORA DEL ROSARIO
Mariano Asunción y Molo
Oil on canvas • 95 x 85 cm
Mid to late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

18
SAN EMIGDIO, OBISPO Y MARTIR
Unknown artist
Oil on panel • 110.5 x 79.5 cm
Late 18th to early 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

19
SANTA BARBARA, VIRGEN Y MARTIR
Unknown artist
Oil on panel • 118.2 x 72.8 cm
Early to mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

20
SAN CRISTOBAL
Mariano Asunción y Molo
Oil on canvas ▪ 61 x 47 cm
Mid to late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

21
SAN ISIDRO LABRADOR
Faustino Quiotan
Oil on canvas • 40 x 31.6 cm
Late 18th or early 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

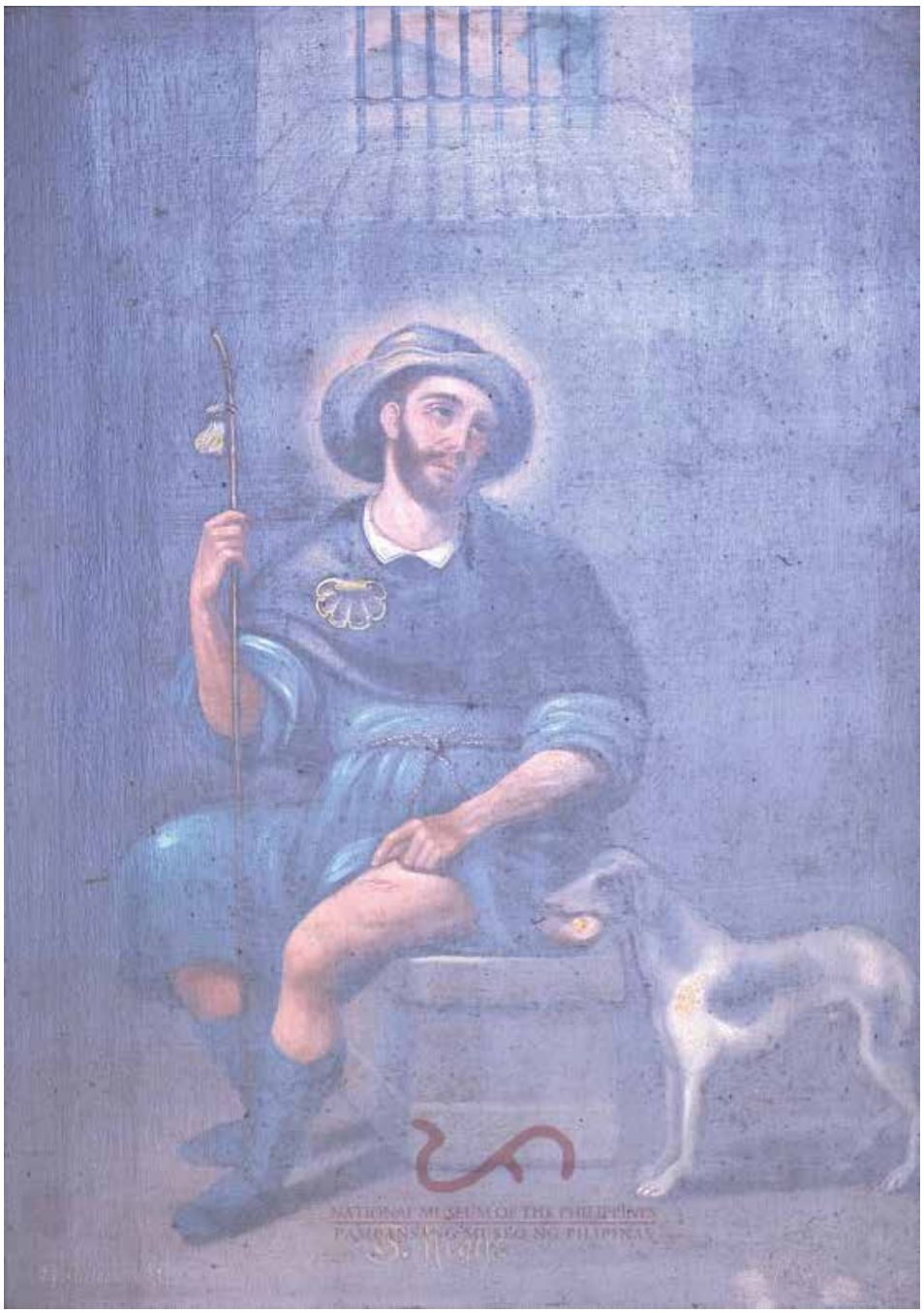
22
SAN ALBINO DE ANGERS
Faustino Quiotan
Oil on canvas • 25 x 25 cm
Late 18th to early 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

23
SAN SATURNINO, OBISPO Y MARTIR
Faustino Quiotan
Oil on canvas ▪ 48 x 40 cm
Late 18th or early 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

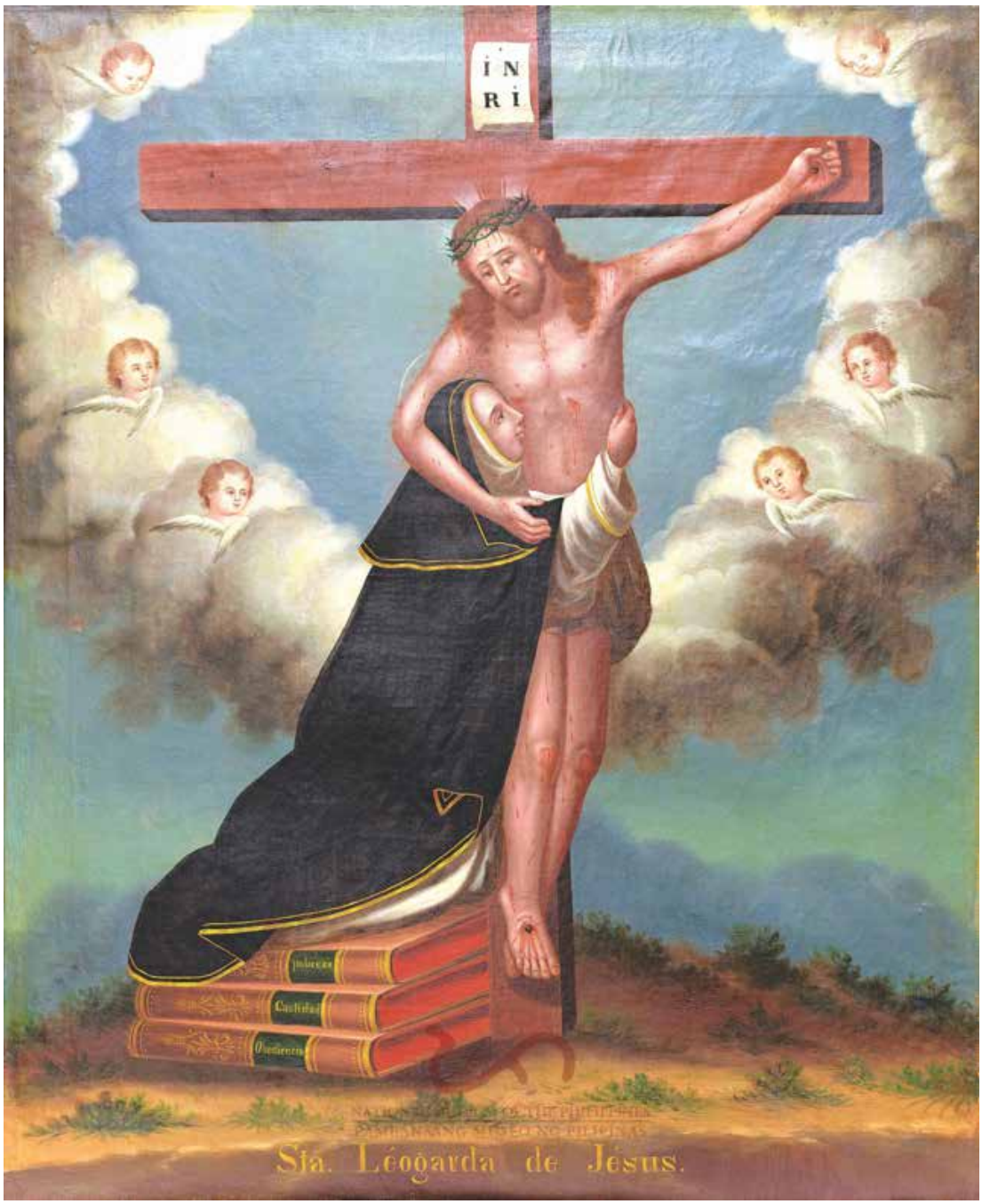
24
SAN BUENAVENTURA, OBISPO Y DOCTOR DE LA IGLESIA
Unknown artist
Oil on canvas • 243 x 152.5 cm
Mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

25
LA APOTEOSIS DE SANTO TOMÁS DE AQUINO
Damian Domingo
Oil on panel • 7495.5 x 77.2 cm
1819
On loan from the Collection of the Bangko Sentral ng Pilipinas

26
SAN GREGORIO MAGNO, PAPA Y DOCTOR DE LA IGLESIA
Unknown artist
Oil on canvas • 248 x 152 cm
Mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas



27
SAN ROQUE
Simon Flores y de la Rosa
Oil on panel • 55.5 x 45 cm
1873
On loan from the Collection of the Bangko Sentral ng Pilipinas



28
SANTA LÉOGARDA DE JÉSUS
Nicolas Luis
Oil on linen • 59.7 x 50 cm
Mid to late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

29
SAN PEDRO APOSTOL
José Domingo Gabor
Oil on panel • 29.3 x 24 cm
Late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

30
SAN BONIFACIO, MARTIR
Juan Arceo
Oil on panel • 46 x 35 cm
1830
On loan from the Collection of the Bangko Sentral ng Pilipinas

31
SANTIAGO MATAMOROS
Unknown artist of Leyte
Oil on panel • 121.5 x 88.8 cm
Mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

32
SAN JUAN NEPOMUCENO
Unknown artist
Oil on panel • 72.3 x 46.7 cm
Late 18th to 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

33
SAN ANTONIO ABÁD
Unknown artist
Oil on canvas • 122 x 96.7 cm
Mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

1. S. Norverto Fundador, una tempestad es causa para su conver.
2. Se entregó del todo á la Predicacion del Evangelio.
(S.) 6. de Junio S. Norverto Confesor y Fundador, fue hecho Obispo de Magdeburgo, por eleccion del Cielo.
7. La Virgen Santisima da el h
lito blanco.
6. Se le Apareció S. Agustin y
dió su regla en horas de o
3. El S.
Patrimonio á los Po-
4. Convirtio
Pascual Francia.
Llego al Campo
y en el obtuvo un

34

ENCENAS DE LA VIDA DE SAN NORBERTO DE KANTEN

Hilarion Asunción y Eloriaga

Oil on canvas • 90.5 x 75.8 cm

1881

On loan from the Collection of the Bangko Sentral ng Pilipinas

Ven.e Siervo de Dios Fr. Martin de S.n Nicolás de Zaragoza religioso desc.o del
órden de S. Ag.n M. del Japon, pad.o en 11. de Dic.e de 1632. y acavó felizmente quemado
á fuego lento sobre viviendo en él 15 horas.

35

FRAY MARTIN DE SAN NICOLAS DE ZARAGOZA, OSA

Hilarion Asunción y Eloriaga

Oil on canvas • 83.1 x 64.4 cm

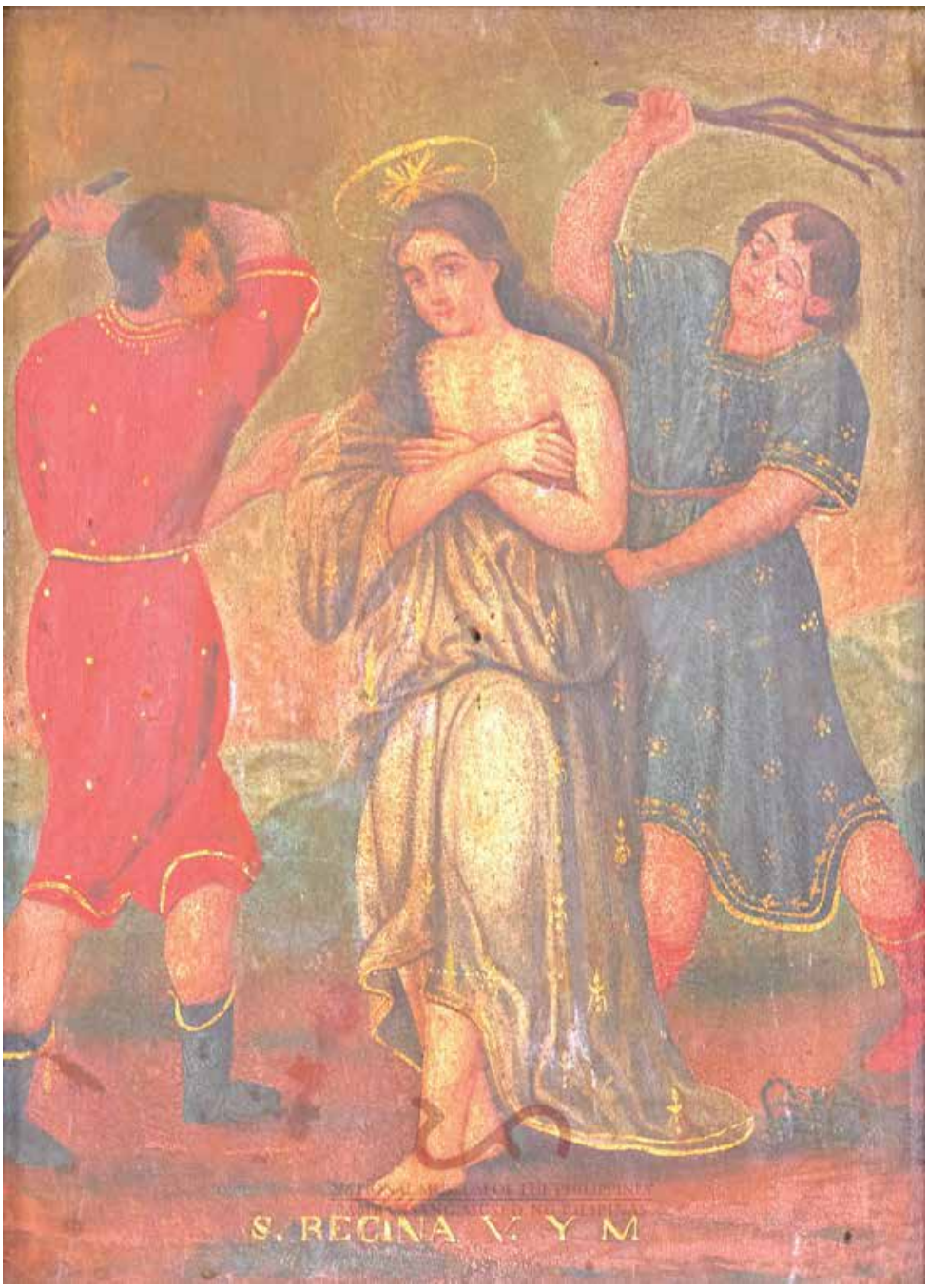
Late 19th century

On loan from the Collection of the Bangko Sentral ng Pilipinas

36
SAN ANICETO, PAPA Y MARTIR
Unknown artist
Oil on tin sheet • 55.5 x 45 cm
Mid to late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

37
SAN POLICARPIO, OBISPO Y MARTIR
Unknown artist
Oil on linen • 66.5 x 54 cm
Mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

38
SAN MAURICIO, MARTIR
Unknown artist
Oil on panel • 51 x 36 cm
Early to mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas



39
SANTA REGINA, VIRGEN Y MARTIR
Unknown artist
Oil on panel • 46.8 x 37.3 cm
Early to mid19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

40
SANTO DOMINGO DE GUZMAN
Mariano Asunción y Molo
Oil on panel • 101.2 x 61.5 cm
Mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

41
SANTO DOMINGO DE GUZMAN
Juan Arceo
Oil on panel • 125.3 x 71.3 cm
Early to mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

EL P. FRANCISCO PALIOLA S.J. nacido en 1610. en Nola (de Nápoles)
fué muerto por su zelo en Ponot isla de Mindanao) á 29 de Enero
1648

42
PADRE FRANCESCO PALLIOLA, SJ
Unknown artist
Oil on panel • 117 x 95 cm
Early to mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

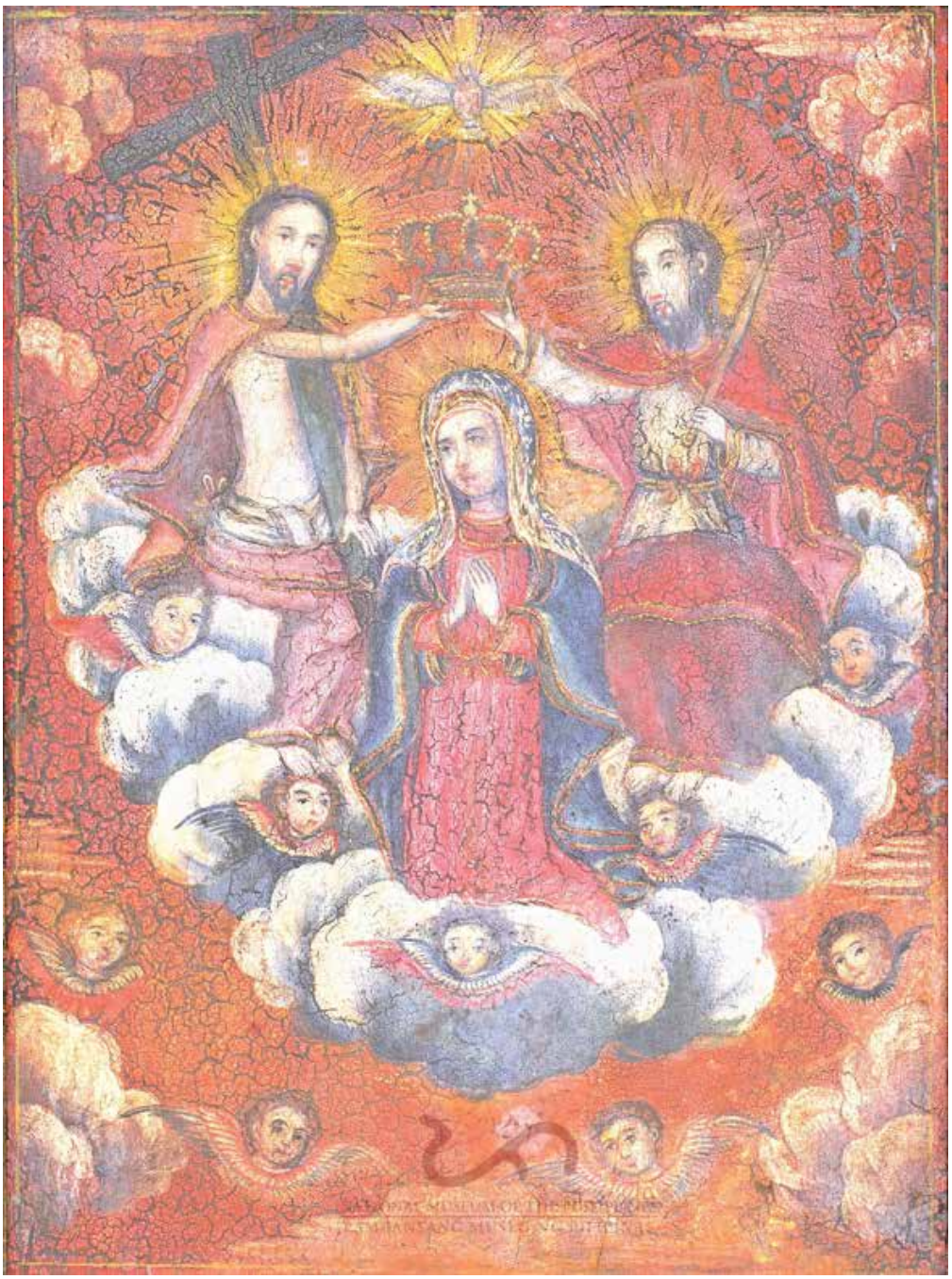
43
LA SANTISIMA TRINIDAD
NMG-1046
Unknown artist
Oil on panel • 45.2 x 36.5 cm
Late 18th to early 19th century
National Fine Arts Collection of the National Museum of the Philippines

44
LA SANTISIMA TRINIDAD
Unknown artist
Oil on panel • 56.7 x 39 cm
Late 18th to early 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

45
LA SANTISIMA TRINIDAD
Unknown artist
Oil on panel ▪ 71 x 64 cm
Early 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

46
LA SANTISIMA TRINIDAD
NMG-547
Unknown artist
Oil on canvas • 57.7 x 44.5 cm
Mid to late 19th century
National Fine Arts Collection of the National Museum of the Philippines

47
LA CORONACIÓN DE LA VIRGEN
NMG-751
Unknown artist
Oil on panel • 82 x 55 cm
Mid 19th century
National Fine Arts Collection of the National Museum of the Philippines



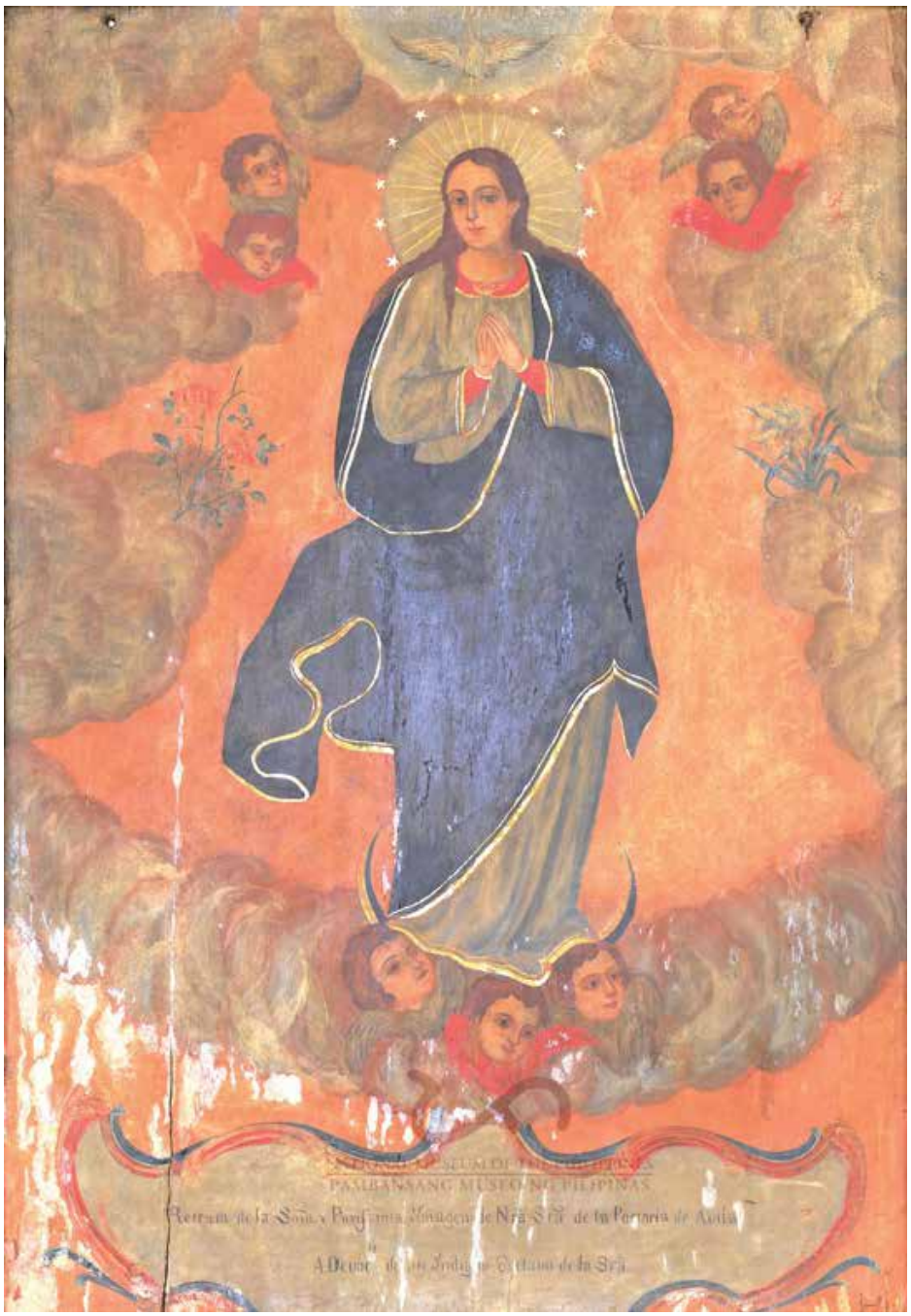
48
LA CORONACIÓN DE LA VIRGEN
Unknown artist of Leyte
Oil on panel • 63.7 x 50.4 cm
Mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

49
LA CORONACIÓN DE LA VIRGEN
Mariano Asunción y Molo
Oil on canvas • 93.7 x 74.7 cm
1878
On loan from the Collection of the Bangko Sentral ng Pilipinas

50
LA CORONACIÓN DE LA VIRGEN
The School of Justiniano Asunción y Molo
Oil on canvas • 74 x 56.5 cm
Late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

51
LA CORONACIÓN DE LA VIRGEN
Isidro Arceo
Oil on canvas • 74.2 x 58 cm
Late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

52
LA PALOMA (LA CORONACIÓN DE LA VIRGEN)
Vicente Villaseñor
Oil on panel • 76 x 57 cm
Mid to late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas



53
NUESTRA SEÑORA DE LA PORTERIA DE AVILA
Vicente Villaseñor
Oil on panel • 102.5 x 73.5 cm
Mid to late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

54
NUESTRA SEÑORA DE GUADALUPE
Castor Resurrección
Oil on canvas • 65 x 51.2 cm
1887
On loan from the Collection of the Bangko Sentral ng Pilipinas

55
LA INMACULADA CONCEPCION
NMG-1045
Unknown artist
Oil on canvas • 166 x 125.5 cm
Late 19th century
National Fine Arts Collection of the National Museum of the Philippines

56
NUESTRA SEÑORA DE LA ASUNCIÓN
Hilarion Asunción y Eloriaga
Oil on panel • 62 x 53 cm
Late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

57
NUESTRA SEÑORA DE LA CORREA
Unknown artist
Oil on panel • 158 x 102 cm
Late 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

58
LA INTERCESION DE LA VIRGEN MARIA
NMG-1343
Unknown artist
Oil on panel • 215 x 135.5 cm
Mid to late 19th century
National Fine Arts Collection of the National Museum of the Philippines

59
EL TRANSITO DEL GLORIOSO PATRIARCA SAN JOSÉ
Justiniano Asunción y Molo
Oil on canvas • 120 x 77 cm
Mid 19th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

60
EL TRANSITO DEL GLORIOSO
PATRIARCA SAN JOSÉ
Francisco Domingo y Casas
Oil on canvas ▪ 88 x 100 cm
1891
On loan from the Collection of the Bangko Sentral ng Pilipinas

61
MATER DOLOROSA
Unknown artist
Oil on panel • 23.2 x 15.4 cm
18th century
On loan from the Collection of the Bangko Sentral ng Pilipinas

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